Relationships Between Artists and International Nongovernmental Organizations in Humanitarian Work

by
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Abstract

This study looks at the relationships between artists and international nongovernmental organizations in humanitarian work. Creative solutions to humanitarian needs and assistance have become increasingly important in world affairs since the end of the Cold War. The study addresses four main topical areas: the mobilization of artists, artists' groups and international arts approaches; the role of international non-governmental organizations in crisis areas; models of peacebuilding and humanitarian work; and trends within Latin America. The study provides data to add to a growing and innovative body of research necessary for professionals in peacebuilding and arts fields as well as the non-governmental sector.

Keywords

International arts programming, community arts and artists, humanitarian relief, peacebuilding, international non-governmental organizations

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CHAPTER 1: Introduction

1.01 Introduction

The post-Cold War era has brought about significant crisis comprised of armed conflict and natural disasters throughout the world. In post-crisis efforts, several players have emerged to provide services to these regions such as intergovernmental organizations, non-governmental organizations, and grassroots community groups. Artists and artists' groups have also found themselves playing a part in the aftermath of conflict and natural disasters. This paper investigates how artists are positioning themselves and initiating work within peacebuilding and the humanitarian field. This study involves the relationship of these arts initiatives with international non-governmental organizations. The study is informed by a literature review and comparative case study. It concludes with lessons that are applicable to artists and nongovernmental organization administrators in regard to humanitarian work.

1.02 Statement of the Problem

Various forms of arts have been credited for playing a role in peacebuilding and have been included in humanitarian relief efforts. These activities are being undertaken by artists and community members in many regions of the world; however, there is very little scholarly research examining and documenting these projects.

Studies have shown that the arts have been involved in social movements and protests through street theatre, production of leaflets and banners and have been used in post-conflict areas for therapeutic reasons by means of drama and movement (Branagan, 2003; Liebmann, 1996; Zelizer, 2004). Studies indicating the role of the arts in peacebuilding and post-crisis areas have examined the validity of the arts in this capacity and suggest arts approaches contribute to conflict resolution and a community's well-being. However, these studies do not directly

address the relationship these arts initiatives may have with international non-governmental organizations.

Thus, there is a gap in scholarly research examining the relationship between the arts, humanitarian work and international non-governmental organizations. This study looks at these relationships and provides data that will be an extension to previous studies that have looked at the arts within peacebuilding. This body of research is necessary for professionals in peacebuilding and humanitarian work, arts fields, and the non-governmental sector.

1.03 Conceptual Framework

As conflicts and disasters continue throughout the world, peace studies, conflict resolution and humanitarian fields are looking to develop more holistic models to ensure that peace and human well-being is restored and maintained. Creative solutions to humanitarian needs and assistance have become increasingly important in world affairs since the end of the Cold War. In looking at the gap in the research, this study addresses four main topical areas. This investigation looks particularly at the mobilization of artists, artists' groups and international arts initiatives, the role of international non-governmental organizations in crisis areas, models of peacebuilding and humanitarian work, and trends within the Latin American region. Please refer to Figure 1 for the Conceptual Framework Schematic.

The first topical area, artists, artists' groups and international arts initiatives, will be a focus of the study. Previous studies state that the arts have been used in various capacities in humanitarian and peacebuilding work (Branagan, 2003; Cohen, 2005; Liebmann, 1996; Zelizer, 2004). For example, Cohen (2005) writes: "With assistance from artists and cultural workers, many people who have survived the trauma of war are finding ways to express their suffering and give shape to experiences too horrible for words" (p. 3). Artists' initiatives are also taking shape within peace education. The integration of the arts and humanities is receiving more

attention within peace education models (Stomfay-Stitz, 1998, p. 3). This topical area will

consist of arts approaches that are applied within peace education in the aftermath of crisis and

the initiatives taken by artists in these areas. Zinn (2004) states, "The artist thinks, acts,

performs music, and writes outside the framework that society has created. The artist may do

no more than give us beauty, laughter, passion, surprise and drama… by doing this, the artist is

telling us what the world should be like even if it isn't that way now" (p. 7-8). Scholarship

describing artists' initiatives within peacebuilding and humanitarian work are examined more

thoroughly in chapter three of this document.

Figure 1: Conceptual Framework Schematic

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The next topical area is practiced models of peacebuilding and humanitarian work. The literature states that humanitarian assistance has several different stages but that immediate humanitarian relief and long-term peacebuilding are linked in several ways. Lederach (1997) states that each of the fields working in a conflicted area "has the potential to move the conflict progression forward constructively…" (p. 74). He states: "…any given immediate intervention is connected to movement toward a longer-term goal, perhaps best articulated as the concept of sustainable development" (p. 75). Abiew (2003) divides humanitarian assistance into the short-term and long-term phases. The short-term phase includes immediate relief "such as food, water, sanitation equipment, medicine, shelter, human rights monitoring and in capacity-building and conflict resolution" (p. 28). Long-term objectives include projects that support "economic and social reconstruction and development, and in reconciliation processes that help community become self-sustaining" (p. 28). Models of peacebuilding and humanitarian assistance in general are complex and comprised of several phases and players.

Trends within Latin America is the last topical area of this study. Since the 1990s, Latin America has undergone major shifts to privatization, democracy and free markets introducing several new phenomena, while human rights continue to be an issue for the region (Williams, 2004). Without a doubt, these trends hold an important place within the study and can provide a context within which the other topical areas are explored.

This brief summary of the topical areas under investigation in this Master's research project exhibits that scholarship has addressed these themes to a certain extent. However, there is a need to understand the areas' relationships to one another. The starting point of this study is looking at the arts and scholarship depicting its role in humanitarian work. The foundation of the study was to investigate the scholarship of defining the arts and examine who

are artists. The study then ensued the four topical areas. A comprehensive literature review of these topical areas is provided in Chapter 3.

1.04 Purpose Statement

The purpose of this study is to understand initiatives created by artists that may play a role in peacebuilding and humanitarian work, and to explore the relationship of these initiatives to international non-governmental organizations. The study also includes the how artists are mobilizing themselves in this regard to humanitarian work.

1.05 Methodological Paradigm

The research was approached from the interpretivist paradigm. Interpretive social science examines how "people interact and get along with each other" (Newman, 2000, p. 76). Newman (2003) states, "interpretive researchers want to discover what actions mean to the people who engage in them" (p. 77). In addition, aspects of the critical thinking methodological paradigm must be considered because the proactive relationship of peacebuilding with the arts and international NGOs was examined. In many areas of the world that I have visited, the arts are a part of everyday life. I have seen instances in my experiences in developing countries that the arts could have been integrated within project planning and funding. These experiences introduced me to the potential role NGOs can play in facilitating this process. This is a bias that I acknowledge.

1.06 Role of the Researcher

My experiences living in Latin America and traveling to other developing countries created further biases that could be both helpful and harmful to the research. While there are overlapping themes of the countries in the region and in the developing world in general, many countries and communities have specific social problems and conflicts that are unique to them. I

did not generalize from what I have seen in specific countries or regions. My experiences and

knowledge thus far in Latin America and other developing countries also has demanded that I

question United States government policies in the international arena. Therefore, during my

research I attempted to remain neutral in regard to this subject and not allow this factor to

affect the quality of the study. These experiences also provided me with a strong background

in humanitarian work beyond that of an arts administrator. I had experienced prolonged

observation in international community development prior to the research.

I acknowledge that my upbringing and education in relation to the arts created bias. The

arts have been an important factor in my life since childhood, so much so that I choose to study

the arts in my undergraduate work and then since, have begun a career path within the arts. I

recognize that I had already valued the role that the arts play in individual and community

development and growth.

1.07 Research Questions

Investigating the relationships between artists and international non-governmental

organizations provided opportunities to examine existing scholarship pertinent to the topic.

The qualitative research conducted was informed by the interpretivist methodological paradigm.

Methods of investigation were comprised of an extensive literature review and a comparative

case study of four artists' experiences in humanitarian work. The main and sub-research

questions follow.

Main research question:

How are artists and artists' groups involving themselves in peacebuilding and

humanitarian work?

Sub-research questions:

What is the relationship between these and international nongovernmental

organizations?

Have models of arts-based activities in humanitarian work been created?

How are the artists trained to work on peacebuilding initiatives?

How are artists communicating and forming networks in peacebuilding?

1.08 Definitions

Humanitarian Relief

Humanitarian relief, also called humanitarian assistance or humanitarian aid, is defined as

meeting the fundamental requirements such as sufficient water, sanitation, food, shelter and

medical attention (Schloms, 2003).

Peacebuilding

Peacebuilding aims to transform relations within society to avoid future conflict (Zelizer,

2004). Many times it is the final stage in the aftermath of a conflict. Peacebuilding is realized

after initial humanitarian relief is satisfied and it is incorporated with the reconciliation and

development processes that follow to sustain peace (Schloms, 2003).

The arts

The arts refer to various forms of creative expression. The arts include but are not

limited to performing arts, such as drama and movement; visual arts, such as murals and

sculpture; literary arts and storytelling; and multimedia arts (Leibmann, 1996).

Non-Governmental Organizations

Non-governmental organizations (NGOs) are non-profit groups of citizens that provide

various service and humanitarian functions. Many NGOs are active advocators to governments

and many have specific issues to which they dedicate themselves such as human rights, health, education or environment. Simmons (1998) cites a United Nations definition of NGOs as a:

> Non-profit entity whose members are citizens or associations of citizens of one or more countries and whose activities are determined by the collective will of its members in response to the needs of the members of one or more communities with which the NGO cooperates (p. 83).

1.09 Delimitations

This study addressed the experiences of four artists groups in regard to their work in peacebuilding and humanitarian work.

1.10 Limitations

Because key informants were selected through purposive sampling, the study cannot generalize the findings. The nature of qualitative research demands that the researcher play a strong role in analyzing the data. This can be a limitation to the research because the research could be interpreted differently depending on the researcher.

1.11 Benefits of the Study

The literature suggests that the correlation between artists and humanitarian work and their relationships to international nongovernmental organizations needs more exploration. Many developing regions are undergoing a great period of change that is a result of shifts to democracy and privatization. Communities, particularly within Latin America, are reacting to these changes in various ways, sometimes through violence, protest, and demonstration (Williams, 2004). Many international non-governmental organizations are playing key roles within communities seeing these challenges. NGOs are becoming important actors in mediation and are becoming involved in policy making (Arts, 2002). Conflict resolution and peace studies

fields are introducing theories that suggest that the arts can play a role in peacebuilding in crisis

and post-crisis regions. The work of artists and arts initiatives could be further strengthened by

the advancement of research.

CHAPTER 2: Research Design

2.01 Introduction

The relationship of the arts within humanitarian work and nongovernmental organizations is not a significantly explored area of study. Its relationship depends on various factors and players that were examined in the study. An appropriate research strategy was developed to investigate this topic. The following will outline the methodology of the investigation.

2.02 Research Approach

To address how artists and artists groups are playing a role in peacebuilding and humanitarian work, this study was conducted as an exploratory qualitative inquiry. There is very little scholarly research examining the arts in humanitarian work, therefore an exploratory approach was appropriate. As applied research, the study is a comparative case study of artists' experiences in humanitarian work and explores the relationship of these experiences with international non-governmental organizations.

2.03 Strategy of Inquiry

This study began with an extensive literature review of scholarly works focusing on the four topical areas: the mobilization of artists, artists' groups and international arts initiatives, the role of international non-governmental organizations in crisis areas, models of peacebuilding and humanitarian work, and trends within the Latin American region. Once the four topical areas were explored, interviews were conducted to illuminate a comparative case study. The interviews took place with artist professionals who have experience working in humanitarian work.

Tellis (1997) states that case study cannot provide a generalized outcome or conclusion of a population, rather it is capable of providing or building on theory. Case studies represent a

bounded system of research that looks at multiple sources of data (Creswell, 1998). Tellis (1997) states that research can draw evidence from six identified sources: "documents, archival records, interviews, direct observation, participant-observation and physical artifacts" (Tellis, 1997, p. 8). These six data sources are pieces to the bounded system of a case study that Creswell (1998) describes as being "bounded by time and place" and bounded by the case studied which may be "a program, an event, an activity, or individuals" (Creswell, 1998, p. 97). In regard to this study, the research examines the work and experiences of artists.

2.04 Overview of Research Design

According to Creswell (1998), a researcher can select a case to study through purposive sampling. This study used purposive sampling in order to identify and research participants that would provide a richness of data and the opportunity to learn about the phenomena of the arts and artists in humanitarian work.

As previously stated, the main source of data were interviews. Zelizer (2004) used a method called *snowball sampling* in choosing whom he was to interview in his dissertation research. According to Robson (2002), snowball sampling, a type of purposive sampling, is using one or more identified individuals from the studied population as key informants to then establish connections with others from the same population. These new informants then help identify other informants, continuing this process over and over. Robson (2002) states that this method of sampling is especially helpful when studying cases in which it is initially difficult to distinguish members of the population. For the purposes of this study, snowball sampling was used to identify the sample of key informants.

Key informants were artists that have been active in creating and realizing arts initiatives that relate to peacebuilding and humanitarian work. The informants represented artists of various arts including visual, performing and literary arts. There were four in-depth interviews

with key informants. All interviewees voluntarily engaged in the study. All artists have experience in working in peacebuilding and humanitarian work. Fransisco Letelier was interviewed. Letelier is an independent visual, performing and literary artist that has experience working in many cities in the United States and countries that include Chile, Nicaragua and Ireland. Roberta Levitow was interview as well. Levitow is a theatre artist that is a one of the founders of Theatre Without Borders which is a virual community of theatre artists from around the world, many of which are working in peacebuilding initiatives. Moshe Cohen was the third artist interview. He is the international ambassador and US Chapter representative of Clowns Without Borders. Clowns Without Borders travels to conflicted regions, communities and refugee camps to offer performances to relieve the tensions of residents through creative expression. Finally, the last interviewee was Joanna Sherman of Bond Street Theatre Coalition. Sherman has been creating and executing international arts programming for decades now and is a pioneer in the arts within humanitarian fields. Onsite research for the comparative case study was conducted in January and April 2006. The research report was completed in spring 2006.

2.05 Anticipated Ethical Issues

University of Oregon Office of Human Subjects policies were met in order to properly handle data collection for case study research. Following Human Subjects approval, case study sites were recruited and logistical arrangements for conducting research were arranged. The ethical issues anticipated in this study were minimal. All interviewees were properly recruited per Human Subject Compliance guidelines.

2.06 Data Collection and Analysis Procedures

This study explores the relationship between artists, humanitarian work and international non-governmental organizations. Data collection for the comparative case study took place in January and April of 2006. Research participants were selected through purposive sampling, specifically through applying the snowball sampling method to previous contacts in the arts and humanitarian fields. Case study and purposive sampling, as mentioned, were the most appropriate method for this research because the artists and initiatives selected provide a richness in data.

Data was collected through "documents, archival records, interviews, direct observation, participant-observation and physical artifacts" as Tellis (1997) recommends in a case study research method (p. 8). In-depth interviews provided rich data and an account of experiences. Interviews lasted approximately thirty minutes to one hour and were audio taped and transcribed. The study also includes secondary analysis of running records of NGOs, and NGOs' annual reports and websites. Many of the key informants have archival information posted on their websites that document past projects and experiences that served this study. When triangulated, these data collection methods and sources provided the study a solid sampling of data within the bounded system of a case study.

2.07 Data Collection Instruments

Research instruments were created to assist in data collection. Instruments are listed below:

- o   Interview Protocol for Arts Organizations (see Appendix A).
- o   Interview Protocol for Artists (see Appendix B).
- o   Data Collection Sheet for Document Analysis, (see Appendix C).

      o   Data Collection Sheet for Participant Observation (see Appendix D).

2.08 Recruitment and Consent Forms

A recruitment and consent form were sent to recruit key informant in this study (See Appendix E & Appendix F for examples of Human Subject recruitment and consent forms).

2.09 Data Collection and Disposition Procedures

All interviews were audio taped and handwritten notes were taken. All audio taped interviews were carefully transcribed. Collected data were not shared without the permission of the key informants. All data collected were securely locked during the study. The data collected will remain locked for five years for prolonged ongoing analysis for future studies.

2.10 Preliminary Coding and Analysis Procedures

This study used grounded theory approach in data coding and analysis. Coding schemes utilized included making code lists, identifying themes, and constructing models. Preliminary coding took place along four topical areas:

- Artists' initiatives
- Non-Governmental Organizations
- Peacebuilding/ Humanitarian Relief
- Trends in Latin America

2.11 Strategies for Validating Findings

The question of validity is challenged when using the case study approach. To address these criticisms researchers suggest utilizing techniques such as "mechanically recording data, member-checking, triangulation, purposive sampling, and maintaining a reflective journal" (Hargrove, 2004, p. 75). Zelizer (2004) elaborated a preliminary coding scheme while analyzing his data. To comply with trustworthiness and validity, researchers have had their work

reviewed by experienced researchers. These reviews can include coding schemes and several

drafts of the study to ensure a non-bias result to the research (Zelizer, 2004). Tellis (1997)

suggests using several sources of data and encourages providing key informants a draft of the

study to address validity (Tellis, 1997). Validity is also enhanced through my prolonged

exposure to developing countries, particularly in Latin America, as I am very familiar with

trends and social construction of the region. All of these suggested practices were employed to

ensure validity in the research.

CHAPTER 3: Literature Review

3.01 Introduction

With the intention of exploring the relationship of arts initiatives and international non-governmental organizations within humanitarian work, it was necessary to begin with a comprehensive literature review. For the study, it was important to explore basic questions such as: What exactly are 'the arts,' and who are 'artists'? Then, arts approaches within peace education and social change were examined. Scholarly works are limited in these areas but provide the groundwork for further study. The literature review then explores structures and systems of non-governmental organizations and peacebuilding, investigating the importance of communication and partnership within the international community. Lastly, this chapter briefly examines recent trends in Latin American.

3.02 *What are the Arts? What are Community Arts?*

This study is particularly interested in community arts fostered by artists' initiatives. However, it is important to define the arts and cultural sector and discuss in general what are 'the arts' and then identify what is meant by 'community arts.' Wyszomirski (2002) describes the arts and cultural sector within an American context as "a large heterogeneous set of individuals and organizations engaged in the creation, production, presentation, distribution, and preservation of and education about aesthetic, heritage, and entertainment activities, products and artifacts" (p. 187). This definition of the arts and cultural sector could be applied globally. Looking at the arts in a global context, UNESCO defines culture as "in its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs (United Nations Educational, Scientific, and Cultural Organization

[UNESCO], 1982, p. 1). In regard to the arts also called artistic creativity, UNESCO commits itself to "developing the proper environment for artistic creativity" citing that "promoting creativity and allowing it to flower in a spirit of freedom and intercultural dialogue is one of the best ways of maintaining cultural vitality" (website). As defined in Chapter 1, the arts refer to various forms of creative expression. The arts include but are not limited to performing arts, such as drama and movement; visual arts, such as murals and sculpture; literary arts and storytelling; and multimedia arts (Leibmann, 1996).

Cleveland (2002) defines the arts as "pertaining to the performing, visual, literary or media arts" (p. 5). In his essay *Mapping the Field: Arts-Based Community Development*, Cleveland defines several terms pertaining to the arts and community touching on various roles that the arts play. Boal (1979), in his ground breaking work T*heatre of the Oppressed*, asks "Should art educate, inform, organize, influence, incite to action, or should it simply be an object of pleasure?" (p. xv). This begins to question the role of the arts within society that include the arts for aesthetic value, the arts as a tool for community development, the arts in creative therapies, the arts in social protest as well as a form of propaganda (Cleveland, 2002; Leibmann, 1996; Branagan, 2003; Zelizer, 2004).

Community arts involve a component of the arts that moves away from individual self-expression by creating a space for multiple parties to create artworks. Blandy and Congdon (1998) explain that "community arts are first and foremost community based, community focused and integral to the everyday life of the community" (p. 1). They elaborate by describing that community means far more that geographic location, rather a community is formed based on common practices or beliefs (Blandy & Congdon, 1998). In regard to community arts, Cleveland (2002) states that "arts-centered activity contributes to the sustained advancement of human dignity, health and/or productivity within a community" (p. 5). He lists the following

four means in which community art practices can accomplish community development with the arts:

1.) Activities that educate and inform us about ourselves and the world;

2.) Activities that inspire and mobilize individuals or groups;

3.) Activities that nurture and heal people and/or communities;

4.) Activities that build and improve community capacity and/or infrastructure (p. 5-6).

Cleveland (2002) offers a definition to community arts as, "…a realm of cultural practice that regards public participation and the artistic creation as mutually interdependent. It also asserts that there are significant and tangible community benefits, beyond the aesthetic realm, that naturally accrue from certain kinds of community art endeavors" (p. 7). Community arts can include "performing arts (music, theater, dance, etc); multimedia arts; visual arts; literary arts; culinary arts; clothing and texiles; and the multitude of other forms that people, individually and collectively, create to make the ordinary extraordinary" (Blandy & Congdon, 1998, p. 1). As mentioned, many times it is the artists that foster community arts experiences. Artists will be discussed in the following section.

3.03 Who are Artists?

Artists can foster and create community arts experiences and play many roles within societies. Currently the number of artists throughout the world is unknown because data are limited (Jeffri, 2004). Artists' roles began to surface about six centuries ago from the work of ancient artisan traditions (Bersson, 2004). Bersson (2004) defines an artist as "a person whose creations embody technical skills as well as intellectual knowledge, inventiveness and personal vision" (p. 3). According to the Recommendation Concerning the Status of the Artist drafted by United Nations Educational, Scientific, and Cultural Organization (UNESCO) an artist is defined as: "any person who creates or gives creative expression to, or re-creates works of art, who

considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association." (website)

Menger (1999) describes artists as:

an occupational group that are on average younger than the general work force, are better educated, tend to be more concentrated in a few metropolitan areas, show higher rates of self-employment, higher rates of unemployment and of several forms of constrained underemployment (nonvoluntary part-time work, intermittent work, fewer hours of work), and are more often multiple job holders. (p. 545).

Zelizer (2004) credits artists for creating means of communication and provoking discussion that challenge prejudices and assume a role that inspires communities. Artists therefore have taken on a role in many communities as facilitators and mobilizers to educate and affect social change. These initiatives taken by artists in the pursuit of social change, peace and justice could be improved with communication and greater support across fields. Cohen (2005) reflects on artists' initiatives stating, "…their effectiveness could be multiplied if they were better coordinated with other civil society and governmental efforts and if resources were available to assess their efficacy and ensure their sustainability" (p. 3). This will be discussed later in the chapter. Artists have played an important role in history as storytellers, communicators and mobilizers and will be an essential focal point to this study.

3.04 The Arts and Peace Education

According to the United Nations, this decade is the *Decade of Education for a Culture of Peace and Nonviolence for the Children of the World* (Schwebel, 2001). The definition of the word *peace* can mean different things in various societies. Fountain (1999) explains, "the word 'peace' may mean "the absence of war' to some, 'the presence of social justice' to others or may even

imply 'capitulation' in some contexts" (p. 4). In the article "Promoting a Culture of Peace in Children", Schwebel (2001) defines the initial condition to creating peace as having "knowledge about when and how children develop concepts of war and peace, and invent methods of conflict resolution" (p. 2).

The idea that the arts can be used in youth education to promote peace is gaining more ground in both the education and peace studies fields. Education initiatives that have used peace education practices have included "children's rights/human rights education, education for development, gender training, global education, life skills education, landmine awareness and psychosocial rehabilitation" (Fountain, 1999, p. 7). The integration of the arts within these educational themes provide youth with the opportunity to express their ideas, opinions and feelings (Rizzolo & Schuler, 2003). The arts are also practices that promote "democratic participation and conflict transformation" (Skyllstad, 2000, para1). In the article *Art for Peace*, Rizzolo and Schuler (2003) acknowledge that the arts can maintain a sense of togetherness. The World Peace Art Initiative, for instance, is an arts-based project that exhibits peace banners and uses the performing arts in public spaces to build a sense of peace and community. The initiative looks to tighten community spirit on national and international levels and involves people of all ages (Rizzolo & Schuler, 2003).

What exactly is peace education? United Nations International Children's Fund (UNICEF) defines peace education as:

> the process of promoting the knowledge, skills, attitudes and values needed to bring out behavior changes that will enable children, youth and adults to prevent conflict and violence, both overt and structural; to resolve conflict peacefully; and to create the conditions conductive to peace, whether at an intrapersonal, interpersonal, intergroup, national or international level. (Fountain, 1999, p. 1).

Peace education does not only have to focus on areas that have experienced crisis rather it should be practiced in all societies and communities and recognized as a long-term process (Fountain, 1999). Children and youth are often the focus of peace education, however, Zelizer (2003) describes that arts-based programs for peacebuilding have also targeted the community as a whole.

Zelizer's (2003) research looks at how arts-based programs have been used in wartime and in post-war peacebuilding efforts in Bosnia-Herzegovina. Zelizer (2003) identifies several forms of art-based activities used in Bosnia-Herzegovina, such as therapeutic approaches. UNICEF contends that "self-expression" is an important aspect to peace education with a therapeutic focus in post-crisis areas (Fountain, 1999, p. 13). Arts that have been successfully included in post-crisis peace education have included traveling theatres, puppetry, animation, traditional folk stories, children's books, television and radio spots, contests and exhibitions. (Fountain, 1999). Lederach (1997) cites the example of a "Circus of Peace" that was supported by UNICEF. The event was "built on traditional arts, music and drama, which targeted and incorporated children at the village level in conflict resolution and peacebuilding activities" (p. 95).

Leibmann (1996) states that art approaches can foster many skills that mediation and conflict resolution look to encourage. Creative outlets can engage participants to listen better to begin to understand a different angle to the conflict. The arts tap into the use of creativity and emotions to build towards change (Leibmann, 1996). Cooperative arts, such as community arts, can begin to build togetherness and strengthen communication between participants as mentioned previously (Leibmann, 1996; Rizzolo & Schuler, 2003).

3.05 The Arts and Social Change

Zelizer's (2003) research shows that social protest was an important arts-based practice during wartime and post-war periods Bosnia-Herzegovina. Social protest is "a form of speaking out against conflict, protesting against injustice and raising awareness" (p. 67). Zinn (2003) describes artists' role within social protest as to "think outside the boundaries of permissible thought and dare to say things that no one else will say" (p. 14). Social protests have the potential to be violent, but many times activists and protesters desire nonviolent demonstrations to accomplish their goals. According to Branagan (2003), the arts are often associated with nonviolent protests but do not receive credit for playing a significant part in the results of the process.

In his article *The Art of Nonviolence,* Branagan (2003) cites several examples of protests and demonstrations that have used the arts as a component of their cause. These include arts such as music, for instance, concerts and songwriting; the visual arts like banners and posters; theatre arts specifically street-theatre; and even fashion. Both Zelizer (2003) and Branagan (2003) acknowledge the work of Leibmann's (1996) study on the relationship of the arts and conflict resolution. Her research is regarded as a valuable resource to the emerging field of the arts and conflict resolution. Leibmann (1996) states, "conflict may be initiated or deliberately continued, in the pursuit of social change" (p. 3). She concludes that conflict can be both "a destructive and negative experience, but can be constructive and rewarding" as well (p. 3). She provides evidence of constructive and rewarding outcomes of conflict in her book *Art Approaches* citing several programs that are using various arts for conflict resolution and social change.

3.06 The Arts and a Culture of Peace

In his article titled *Can There Be "Music for Peace?"* Phillips (2004) questions the significance that music, and other arts, can have a role in creating peace. He argues that it is possible for music and the arts to play a role in the promotion of peace, but it must be done using work of the present. He explains that work produced in the past must not be applied to present times and struggles. He gives the following example; Beethoven's most dramatic work could never represent modern occurrences, such as September 11th. Music from the past does still move us, but it cannot be applied to modern issues in regards to peacebuilding. He argues that in order for music and the arts to matter, to play a significant role in supporting and achieving peace, society needs "composers and other artists who produce work for the present- for right now" (Phillips, 2004, p. 70). These methods of music and the arts, he states, must progress and can be the backbone of "solidarity" creating a culture of peace (Phillips, 2004, p. 70). This might be the case, but many artists have created works that have been created in the past and inserted modern themes and ideas in the works making them applicable to issues of today. Many art works have been 'recycled' and have become powerful forces in initiating social change or speaking in support of a culture of peace.

Within conflict, if parties wish to join together to form a "culture of peace" they must communicate to "resolve practical problems" and "harmonize their energies" (Lumsden, 2000, p. 2). Lumsden states, "The ratio of psychosocial/therapeutic needs to resources in inner cities, rapidly urbanizing areas and war zones is so great that *we cannot expect the needs to be met by conventional means* in a the foreseeable future, if ever" (p. 6). Lumsden argues that there is a need for new approaches and creative alternatives. She states that there is a growing value placed on what artistic expression can do for individuals and communities. Zelizer (2004) concurs writing, "In conflicts on the verge of violence, the arts can also help raise awareness of the dangers of impending conflict and speak out in favor of peace" (p. 4). Communities have

worked together to foster a culture of peace using the arts as methods for teaching and informing themselves especially within development fields and more and more within the framework of peacebuilding (Zelizer, 2004). The notion of the arts within peacebuilding will continue to be examined in the following pages.

3.07 Introduction to Nongovernmental Organizations

Now that the arts have been introduced along with literature about the arts within peace education and creating a culture of peace, the second topical area of the conceptual framework of this study will be discussed. In the following sections, nongovernmental organizations (NGOs) will be discussed in detail, discussing their role and the types of NGOs that exist. However, before examining NGOs, it is helpful to look at and introduce the general concept of global civil society. Global civil society has become, according to Amoore and Langley (2004), "a non-governmental and non-market domain, constituted through voluntary association and resulting in an empowering and progressive force for the good" (p. 100). However, Amoore and Langley argue that global civil society must not looked at aside from governing bodies and apart from economic markets, rather they the boundaries among these three sectors are blurring. They state, "The practices of global civil society, it seems to us, cannot be decisively situated in a bounded space that is 'non-governmental' and 'non-economic'" (p. 101). However, scholars have discussed global civil society's role as just that, apart from government and market entities. Scholte (2000) suggests that

> we can take 'civil society' to refer to those activities by voluntary associations to shape policies, norms and /or deeper social structures. Civil society is therefore distinct from both official and commercial circles… civil society groups include academic institutes, community-based organizations, consumer protection bodies, criminal syndicates, development cooperation groups, environmental campaigns, ethnic lobbies, charitable

foundations, framer's groups, human rights advocates, labour unions, relief organizations,

peace activities, professional bodies, religions institutions, women's networks, youth

campaigns and more. (p. 277).

Scholte's (2000) definition is very inclusive and his list can include groups that are related to the

arts such as artists cooperatives and organizations. Many of Scholte's (2000) listed entities can

be or have ties with nongovernmental organizations, however, it must be remembered that

global civil society is not only made up of NGOs; for example, political parties are not referred

to as NGOs but they are part of what makes up the global civil society.

3.08 What are Nongovernmental Organizations?

The literature comprises various definitions for the term non-governmental organization

(NGO) as mentioned in the Chapter One. Varying definitions are accompanied by different

interpretations of their roles and influence within humanitarian assistance, development and the

international community as a whole. Simmons (1998) cites a United Nations definition of

NGOs as a:

Non-profit entity whose members are citizens or associations of citizens of one or

more countries and whose activities are determined by the collective will of its

members in response to the needs of the members of one or more communities with

which the NGO cooperates. (p. 83).

This definition is broad, but it eliminates groups such as corporations and businesses, political

parties, and revolutionary groups (Simmons, 1998, p. 83). The post-Cold War era has seen an

increase in the number of NGOs and their significance within conflict resolution, peacebuilding,

human rights and international development.

Pearce (1993) argues that a broad definition and use of the term NGO has opened the

door to a "catch-all" phrase to describe any non-state organization (p. 222). The use of its

terminology leads to questioning what exactly is the role of an NGO. Many times NGOs are

linked with popular organizations or serve as an intermediary to popular organizations. Pearce

(1993) explains that popular organizations are made up of people with shared interests reaching

for a common goal and can be different from that of an NGO. At times, NGOs can take on an

intermediary role in working with communities and popular organizations. However, despite

evidence of NGOs and popular organizations working together for common goals, there is a

common criticism of NGOs appearing to be elite: "…NGOs were a conglomerate of the elite,

but with grassroots and idealism as their guide, now they are a community of elite voyeurs with

a few wild haired exceptions" (Former Human Rights Watch researcher as quoted in Mertus,

2004, p. 149). Local NGOs are also seen as being made up of elite professionals that have had

access to education. Skodas (2003) agrees that elitism is a problem within the NGO sector. He

argues that NGOs do not engage in "costly" actions that many activists and protestors would

assume (p. 322). However, Skodas (2003) argues that some human rights NGOs, such as

Amnesty International and Human Rights Watch, have been successful in establishing an activist

role and have avoided an elitist approach to their work (p. 322).

3.09 Types of International NGOs and their Roles

NGOs can take on various roles within their work, as mentioned. Simmons (1998)

elaborates a "taxonomic approach to NGOs" formulating functions of NGOs that can include

and be any combination of the following: "advocacy; information gathering and analysis;

information dissemination; generation of ideas and recommendation; monitoring and watchdog

role; service delivery; mediation/ facilitation; financing and grant making" (p. 85). NGOs' roles

can be vast and very complicated within the international system. This section will elaborate on

the some types of international NGOs, expressing their differences and roles. These types of

NGOs are human rights NGOs, humanitarian NGOs and advocacy networks that can work

with NGOs and other players to accomplish their goals. The literature will show that these

groups of NGOs have at times distinct roles but many times aim for the same outcome

therefore their roles are overlapping and continually shifting.

3.10 Human Rights NGOs

As mentioned, the NGO sector can represent various fields. Human rights NGOs refer

to NGOs that dedicate themselves to issues pertaining to human rights often including issues

such as the "environment, land mines, women's rights, and human rights in general" (Mertus,

2004, p. 148). Objectives within human rights NGOs have often included a popular tactic of

"naming, blaming, and shaming" (Mertus, 2004). This identifies the human rights abusers, puts

the violation into the public arena and then pressures the violators, by shaming, to address the

issue. This tactic is what generally sets human rights NGOs apart from others because it forces

the NGO to blatantly take sides. Another tactic that human rights NGOs employ is building

relationships with decision-makers, for example national governments and international bodies

(Gaer, 2003). This is to pressure governments to take into account issues pertaining to human

rights. A third tactic is providing services in areas such as education and trainings (Gaer, 2003).

The human rights NGOs' objective, in this case, is to encourage the community members to be

familiar with their rights and how to ensure that these rights are granted and protected (Gaer,

2003).

Within human rights NGOs, there are various means in which they perform their work.

Mertus (2004) introduces categories of human rights NGOs articulated by the International

Crisis Group. "Thinking" organizations focus on collecting information, engaging in research,

and building connections. "Talking" organizations expand the "thinking" role and focus their

findings on examining violations by governments (Mertus, 2004, p. 148). Finally, Mertus (2004)

explains that "doing" organizations take the information or data gathered further into action

"through activities such as training and general capacity-building programs, mediation and conflict resolution projects, and other peacebuilding endeavors" (p. 148). The "doing" organization begins to suggest that human rights NGOs can engage in more long-term projects that surpass the phase of information and data gathering and dissemination. This begins to expand the accepted role of human rights NGOs. They become part of the long-term goals by engaging in education and peacebuilding initiatives.

3.11 Humanitarian NGOs

Humanitarian NGOs are generally the first respondents to a crisis or an instance needing immediate relief. They are known to provide aid such as medical care, food, and shelter and realize "activities designed to rapidly reduce human suffering in emergency situations, especially when local authorities are unable or unwilling to provide relief" (Resource pack, chap. 1). Aid can be given to an area affected by natural disasters and areas in complicated political strife, sometimes armed conflict (Forman & Stoddard, 2002, p. 245). Discussion has emerged that the role of humanitarian NGOs have expanded to include the long-term goals of development and reconstruction rather than just the initial relief stages of a crisis. Traditionally, humanitarian NGOs have focused their efforts to remain neutral and to provide aid of varying degree despite pressures from other NGOs and governments.

To understand humanitarian NGOs one must understand what humanitarianism is. Is providing basic needs providing a sufficient service or should there be more long-term goals in place? Bellamy (2002) states that: "traditionally, humanitarianism and humanitarian practices were based on the principals of neutrality, impartiality and discrimination only according to need" (p. 123). Schloms (2003) questions the simple definition of humanitarian aid as meeting the basic requirements to survive. He questions that basic needs such as food, shelter and water are a portion of human needs and suggests that peace, the long-term goal of peace,

should be taken into account when providing humanitarian assistance. He equates peace with "human well-being" (p. 44). Schloms (2003) argues that humanitarian NGOs should engage in participating in more of a long-term plan, but he questions their capability in working towards peacebuilding citing their lack of resources and knowledge.

Schloms' (2003) suggestion that human needs comprise more than basic food, water, shelter and medical attention can be linked to Masini's (as cited in Sites, 1990) definition of needs: "Needs can be understood abstractly to refer to those human requirements calling for a response that makes human survival and development possible in a given society" (p. 10). This definition suggests that needs of a human are beyond immediate relief, rather that humans must be allotted the opportunity to develop themselves how they see fit. If humanitarian NGOs adopt this definition and serve to meet this, their role would have to shift to provide more than just immediate relief or at the very least they would have to participate in long-term dialogue.

In the 1990s, humanitarian NGOs began to see a greater dependency on their services by intergovernmental organizations like the United Nations (UN). National sovereignty was at times pushed aside and the phrase "humanitarian intervention" became a household name for the UN Security Council and resulted in more governmental funding of humanitarian efforts (Forman & Stoddard, 2002, p. 242). Receiving money from governments has forced humanitarian NGOs to evaluate their missions and functions and manage complex relationships with intergovernmental organizations and States. Forman and Stoddard (2002) articulate four fundamental objectives for humanitarian NGOs as:

- *humanity* as they describe as "preventing and relieving suffering;"

- *neutrality* defined as "not taking sides;"

- *impartiality* articulated as "providing aid indiscriminately, based on need alone;"

- *independence* as "being free of influence of a foreign government and not pursuing a political or religious agenda" (p. 261).

Ideally, humanitarian NGOs meeting these objectives would find themselves successful in delivering aid despite complicated relations with state governments.

More recently, humanitarian NGOs have noted that conflicts have grown more complex. NGOs have seen that the parties involved in the conflicts are not always exclusively governmental entities, but now commonly include groups such as armed paramilitaries or rebels. This has forced NGOs to redefine their objectives and some have included human rights within their mission (Forman & Stoddard, 2002, p. 261). Once humanitarian NGOs take on human rights issues, this threatens to compromise neutrality and blurs the distinction of human rights and humanitarian NGOs. This begins to explain the complicated role of nongovernmental organizations, which is one of the topical areas of the conceptual framework of this study. The once defined roles of different types of organizations are overlapping and shifting. Humanitarian and human rights NGOs are shifting their practices because ultimately the goal is sustained peace.

3.12 Transnational Advocacy Networks

NGOs of many types are becoming connected to *transnational advocacy networks*. Keck and Sikkink (1998) state *transnational advocacy networks* are entities that have strong relations with NGOs, specifically human rights NGOs, and social movements. Keck and Sikkink state that because advocacy networks "are not powerful in a traditional sense of the word, they must use the power of their information, ideas, and strategies to alter the information and value contexts" to affect policies (p. 16). Stone (2002) articulates *knowledge networks* as incorporating "professional associations, academic research groups and scientific communities that organize around a special subject matter or issue" (p. 2), "the expertise, scientific knowledge, data and

methods of knowledge networks provide them with authority to inform policy" (p. 3).

Networks whether called transnational advocacy networks or knowledge networks are

becoming increasingly important in affecting policy in the international context.

There are four components identified by Keck and Sikkink (1998) as tactics for advocacy

networks. First, Keck and Sikkink identify *information politics* as being able to distribute

creditable information at a fast rate to people and institutions were it will have the most

impact. Second, they state that *symbolic politics* stress the need for stories or symbols that make

the situation real and make sense to the intended audience. Third, *leverage politics* is cited as

"the ability to call upon powerful actors to affect a situation where weaker members of a

network are unlikely to have influence" (p. 16). And, finally, *accountability politics* states that

advocacy groups must monitor legislators and policies to ensure that promises and actions are

fulfilled.

Keck and Sikkink introduce the model of the Boomerang Pattern (See Figure 2). The

Boomerang Pattern illustrates that when NGOs are not permitted or have limited access to a

violating state, through Keck and Sikkink's (1998) transnational advocacy networks and NGOs,

they build alliances with international partners to pressure the violating states. This model

demands that NGOs work with other entities within the international system. NGOs would

need to partner with other NGOs by sharing information and pressuring intergovernmental

organizations. Some NGOs outside of the human rights field may be hesitant because of the

strong political role (by taking blatant sides) that this partnership would demand of them.

Pressure on states, like illustrated in the Boomerang Pattern, can complicate the work between

NGOs and governments. Many times governments are the violators and it is them that, for

example, NGOs want to "name, shame, and blame." Mertus (2004) explains that while at times

critical of governments, NGOs need to build relationships and alliances with governments to have a lasting impact on social change. For instance, if human rights NGOs want to engage in a

Figure 2: Boomerang Pattern
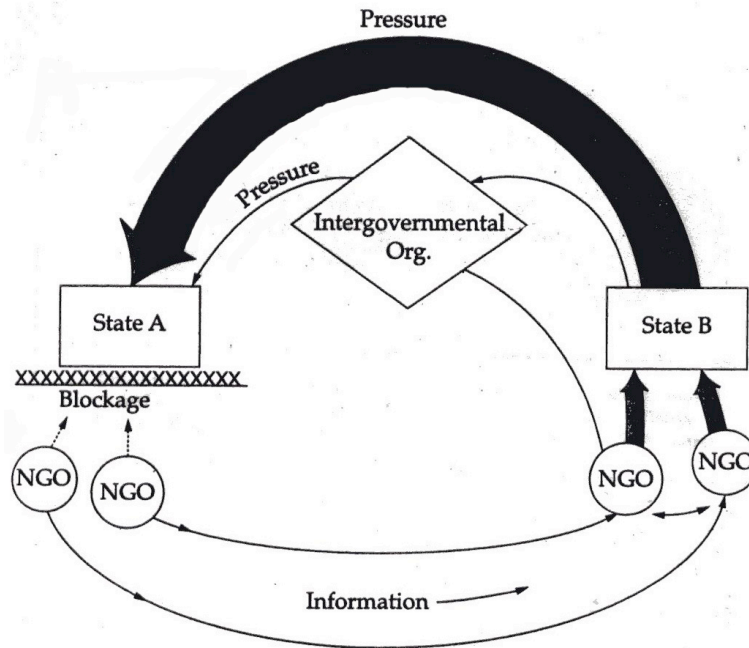
social movement, their role must go beyond that of naming, shaming and blaming. Rather it will have to become a "doing" organization and engage in activities that extend beyond blaming. This phase after the blaming would be a window of opportunity in which NGOs of all kinds and other players such as artists, for example, could work more closely.

3.13 Neutrality

NGOs, human rights and humanitarian, share similar qualities and, ultimately, their most profound objective is peace for their constituents. However, the question of neutrality produces a discussion that can explain their distinctiveness and suggest some of the challenges of them working together and working in crisis areas in general. As humanitarian NGOs seek

to maintain their neutrality there are pressures from the other players, such as human rights

NGOs, to take a more political role in crisis areas.

Neutrality within humanitarian NGOs means "that the organizations do not take sides

in the conflict" (Lischer, 2003, p. 80). Lischer (2003) states that while humanitarian NGOs can

intend to be neutral, their work can have political ramifications. The literature suggests that

humanitarian aid can at times encourage and fuel more war (Lischer, 2003; Anderson, 1999;

Resource pack, 2004) despite the ideal that "humanitarianism is meant to be beneficial" (Edkins,

2000, p. xvii). There are several recommendations for humanitarian NGOs to ensure that the

organizations do not perpetuate war. Lischer (2003) suggests that, first, the humanitarian

NGOs can improve security at the aid site and secondly, reduce the aid that is being made

available. The latter introduces the concept of conditionality and through conditionality

humanitarian NGOs are employing tactics familiar to human rights NGOs.

Conditionality is usually the result of forgoing neutrality for a specific purpose. It aims to

"modify the political behavior of a regime or armed group" (Resource pack, 2004, 3.1). Lischer

(2003) states that employing conditionality is using humanitarian aid as "leverage" (p. 103).

Many times for humanitarian NGOs, this leverage is not necessarily to push policy change or to

determine the course of the conflict; rather, it is to avoid situations in which the aid, its

providers and recipients are in danger (Lischer, 2003). This is a significant distinction.

Humanitarian NGOs' breach of neutrality does not always intend to change policy, whereas

human rights NGOs have every intention of affecting policy and promoting social change.

Despite the desire of neutrality Lischer (2003) argues that "in reality… humanitarian

action in a conflict zone will have political, and possibly military, consequences regardless of the

nonpolitical intentions of the provider" (p. 86). Anderson (1999) states, "NGOs must be clearly

on the side of those who are poor and marginalized, those against whom societies discriminate,

and their aid must support systemic change toward justice rather than simply keep people alive to continue to live in situations of injustice" (p. 7). This statement suggests that NGOs of any kind cannot (and should not) be neutral when providing aid. Again, Lischer (2003) implies that compromising neutrality functions to: 1.) reduce the inflation of war caused by humanitarian aid; and 2.) protect humanitarian aid workers in the field. On the other hand, human rights NGOs breach neutrality because they aim to make a public example of a situation or to pressure governing bodies to influence change (the naming, blaming, shaming tactic).

When did humanitarian NGOs begin to shift and compromise neutrality adopting practices more like human rights NGOs? Forman and Stoddard (2002) suggest that *Medecins sans Frontieres* (Doctors Without Borders) began this shift in 1971 (p. 242). Bellamy (2002) states: "…*Medecins sans Frontieres* argued that humanitarian assistance should be directed towards the victims of human wrongs rather than to all on the basis of need, and that humanitarian organizations should take political stands" (p. 124). *Medecins sans Frontieres'* opinion sounds much like that of human rights NGOs and Anderson's (1999) argument in that it implies that humanitarian NGOs can (and should) have political pull.

Humanitarian NGOs can also jeopardize neutrality by accepting funding from sources that have an invested political agenda such as governments. Humanitarian NGOs receive as much as 90% of their financial resources from governments of rich countries (Abiew, 2003, p. 26). Abiew (2003) explains that this can have a substantial influence on the actions of the humanitarian NGOs. He states that "NGOs are influenced by different sets of interests and concerns which in turn shape the mandates and operations of the organization" (p. 26). Skodas (2003) argues that "states very often fund NGOs to promote their foreign policy objectives" (p. 322). Beyond financial resources, Aall (1994) writes that "powerful states usually provide a kind of leadership and determination" that affects the work of the NGOs (p. vii). Mertus (2004) cites

that some humanitarian NGOs that have partnered with governments are criticized by human rights NGOs. In regards to working with the U.S. government, humanitarian NGOs have been called "cheap service providers" (p. 152). Relationships between NGOs and states, whether financial or in the form of guidance, can compromise neutrality.

There are humanitarian NGOs that do choose to remain neutral despite pressure from human rights NGOs and other players. Simmons (1998) states: "The International Committee of the Red Cross, for example, is able to deliver health care to political prisoners in exchange for silence about human rights violations that its members witness" (p. 87). This supports the idea that basic human needs consist of shelter, water, food and medical attention only and that these take precedence over long-term peace and maybe even human rights.

Humanitarian NGOs have seen a shift in their neutral stance. However the compromise in neutrality is not predominantly to affect change within the conflict, if at all. Ensuring the safety of humanitarian aid workers and recipients and not perpetuating the conflict have been driving forces for imposed conditionality. However, a trend is present that some humanitarian NGOs are supporting political positions and beginning to accept that this tactic must be used to ensure peace and justice.

3.14 NGOs and Technology

Aside from the shifts in practices and models, most recently technology has had a significant effect on humanitarian assistance. The advancement of technology within the international framework is an important factor in the humanitarian field. NGOs can use new technological advances to achieve their missions by facilitating fundraising campaigns, partnerships with the for-profit sector and building networks. Jan Egeland, the UN Under-Secretary General for Humanitarian Affairs and Emergency Relief Coordinator states:

> We have achieved much in terms of improving our ability to respond through improved
> technology, logistics, and communications. We have tools today that once seemed
> unthinkable. My office can now put teams of aid workers and leaders anywhere on the
> globe in 24 hours. We can track the movements of refugees and displaced persons by
> satellite. (Egeland, 2005).

NGOs have access to technology and resources that can support greater partnership with one
another and communities in which they are present. Keck and Sikkink (1998) suggest that
building networks and sharing information can be a primary objective of NGOs. Technology
becomes very pertinent in the discussion of partnership, networking and mobilization of players
in the international community. This also is reflected in the mobilization of artists in
international arts programming. This will be elaborated more in Chapter 4.

3.15 NGOs and Social Change and Development

NGOs are having increased influence over development practices and often seek to
foster positive social change. Popular organizations can encompass grassroots efforts that are
not necessarily influenced by outside forces. Pearce (1993) states that NGOs need to facilitate
social change and aid social movements initiated by these popular organizations (p. 224). This
facilitation, also referred to as empowerment, is a practice that NGOs have implemented to
avoid an elitist approach to aid. In response to encouraging empowerment, international NGOs
as a whole have adopted new practices, models and theories within their work. More recently,
NGOs are abandoning a "top-down approach." They are now working at a community level
directly with the people they wish to serve. This is effectively shifting the previous *top-down*
model to a *from the bottom up* model (Forman & Stoddard, 2002, p. 242).

According to Healy (2001), NGOs have experienced a shift in thinking in regard to
community support and development. Fifty years ago, NGOs in Bolivia, for example, considered

indigenous culture and practices to be a barrier to development (Healy as cited in Graves, 2005). However, currently these cultures and practices are now being embraced and considered to be beneficial in development agendas. Healy (2001) states that most recently, NGOs are exploring the revitalization of these cultures, asserting the importance of indigenous assets such as language, art, and native foods and integrating this into "community-based projects and programs" (Healy as cited in Graves, 2005, p. 192).

3.16 Community Empowerment

NGOs' roles as facilitators for positive social change depend greatly on the idea of community empowerment. Lederach (1997) states: "Capacity building implies that we are oriented toward expanding on what is already in place and available. It reflects an emphasis on the intrinsic value of people's abilities and knowledge" (p. 108-109). Lederach (1997) states: "Empowerment is related to a fundamental challenge of peacebuilding: How to create and sustain with individuals and communities the movement from I/we *cannot* effect desired change to I/we *can.*" (p. 108-109). Similarly, Mertus (2004) states: "The provision of assistance in the postwar stage may also prolong conflict when the intervening organizations undertake functions typically reserved to the state, thus undermining the ability of local people to build their own government institutions to address their own priorities" (p. 152). Mertus' (2004) comment pinpoints the need for NGOs to play a facilitating role. They must commit themselves to fostering empowerment and that providing communities with the ability to determine their fate. This empowerment is very to similar to the act of artists facilitating community arts experiences.

3.17 NGOs and the Arts

Now that the arts and arts approaches as well as international nongovernmental organizations have been investigated, this study wishes to explore scholarship that examines the

relationship of the arts and international nongovernmental organizations. There is limited

literature that suggests that these two topical areas are related. However, some research has

been elaborated that suggests that nongovernmental organizations have taken the

intermediatary role discussed in the previous sections to enhance arts practices. Zelizer (2004)

in his research discusses the role of several NGOs in Bosnia-Herzegovina in regard to the arts.

This section further exemplifies that the relationship between arts approaches and international

nongovernmental organizations requires more data and further research.

As mentioned, Zelizer's (2004) research has been innovative in looking at the arts within

peacebuilding in Bosnia-Herzegovina. Zelizer (2003) shows that several sectors of the

community were involved in the arts-based activities in Bosnia-Herzegovina. "Local community

groups, artists, and NGOs" all played a part in the organization of these programs (Zelizer,

2003, p. 65). NGO involvement in arts-based peacebuilding can be found in all areas of the

world, this includes both local and international NGOs (Zelizer, 2003).

An article from *Museum International* describes the work of the United Nations with

indigenous people from around the globe. According to the article, in many regions where

indigenous people reside, they have experienced abuses against their rights as humans, they

have been stripped of land rights and ridiculed of their culture (Zinsser, 2004). Zinsser (2004)

explains that indigenous groups have organized themselves with the help of international

NGOs. They have used various forms of social protest such as "marches, demonstrations and

collective gestures of passive resistance…" to receive international acknowledgment (Zinsser,

2004, p. 78). The NGO, Cultural Survival, is playing a significant role in promoting indigenous

people's agendas (Zinsser, 2004). Cultural Survival supported the *SNA Jtz'ibajom Project* that

funded a writer's co-operative that intended to rediscover and maintain the oral traditions of

the Mayan culture (Zinsser, 2004). This supports the idea that NGOs can play a significant role

in community arts, in this case the literary arts, and social change by placing deserved value on a community's culture. Cultural Survival's support was a key component to this advancement.

Zelizer (2004) lists several NGOs that have facilitated and supported projects joining the arts and conflict resolution. Search for Common Ground, for example, supported "grassroots theater groups in Africa that explore conflict-related themes at the community level and organizing music for peace projects in several countries" (p. 6). Other examples of NGOs that have bridged the arts and peacebuilding according to Zelizer (2004) include, "Catholic Relief Services, The Co-Existence Initiative, World Vision, Creative Exchange, Transcend, Peace Troupe, and War Child" (p. 6).

Cohen (2005) states, "Artists who contribute to reconciliation and peacebuilders who incorporate cultural work in their practice could benefit from opportunities to share their learning with colleagues and to reflect on the ethical questions that inevitably arise in their work" (p. 3). This suggests that there is a need to establish and reinforce models of peacebuilding that fosters relationships between peacebuilding practitioners, NGO administrators and artists.

3.18 Humanitarian Relief and Peacebuilding Models and Approaches

The third topical area of the study looks at current practices and models within peacebuilding. Many times peacebuilding and humanitarian assistance is divided into phases. For example, Abiew (2003) divides humanitarian assistance into short-term and long-term phases. The short-term phase includes immediate relief "such as food, water, sanitation equipment, medicine, shelter, human rights monitoring and in capacity-building and conflict resolution" (p. 28). Long-term includes projects that support "economic and social reconstruction and development, and in reconciliation processes that help the community become self-sustaining" (p. 28). NGOs of all kinds are involved in these two phases. These two phases, while separate

must be taken into account throughout the whole process of their realization. Therefore, the NGOs involved in any of the stages must be aware of the big picture and beyond that must consider themselves a part of a conglomerate of NGOs and other players' efforts. This becomes most complicated when the increased of number of NGOs within the international system is taken into account. While this can positively mobilize resources quickly, it can also make partnerships more complex (Aall, 1994, p. 6). Aall (1994) states, "There is little coordination among them [NGOs] to manage these emergencies in an integrated way" (p. vi).

Humanitarian NGOs provide aid in conflicted areas and human rights factors cannot be disregarded within conflict: "Human security and human rights are key aspects with links to conflict" (Resource pack, 2004, 2.1). With this in mind, it would be impossible for a humanitarian NGO to isolate itself from human rights factors. By providing food, water and shelter among other basic needs, humanitarian NGOs begin to provide human security. A Resource Pack designed to create a framework for NGOs and other players establishes a model for providing aid and development called "A human rights-based approach" (Resource pack, 2004, 2.1). This approach takes human rights and security into consideration within humanitarian assistance (Resource pack, 2004, 2.1).

The "human rights-based approach" correlates "economic, social, and cultural development to the achievement of political and civil rights" (Resource pack, 2004, 2.1). Dress (2005) states that there is a distinction within conflict prevention and human rights fields. He asserts that the gap is because "the conflict prevention field has traditionally seen the rights-based community as being too rigid and judgmental and too eager to promote punishment rather than conflict transformation or reconciliation" (p. 48). As with humanitarian NGOs, the ultimate goal of both conflict prevention and human rights fields is to ensure and sustain peace

and justice. Dress (2005) argues that without the partnership of these fields, there is little hope that conflicts can be resolved.

This approach then provides a framework for "rights-based development… enabling people to achieve their rights." This again references empowerment that NGOs of any kind can (and should) facilitate in the communities with which they work. Mertus (2004) suggests that conflicted areas are becoming crowded with workers from the humanitarian NGOs along with "democratizers, conflict resolvers, and peacebuilders" professionals (p. 152). The work within these fields is linked but they are on different time frames (Lederach, 1997, p. 74). Lederach (1997) states that each of the fields working in a conflicted area "has the potential to move the conflict progression forward constructively…" (p. 74). In the case of humanitarian NGOs that are responding to a crisis, they must also consider the long-term plan of peacebuilding and reconciliation (p. 74). Lederach (1997) states: "…any given immediate intervention is connected to movement toward a longer-term goal, perhaps best articulated as the concept of sustainable development" (p. 75). In order to accomplish these goals however, Lederach (1997) states that this demands that "the international community adopt a new mind-set—that we move beyond simple prescription of answers and modalities for dealing with conflict that come from outside the setting and focus more attention on discovering and empowering the resources, modalities, and mechanisms for building peace that exist within the context" (p. 95). This might include using innovative methods and tools such as the arts and what Lederach (1997) calls "cultural resources" (p. 95).

Response to crisis by humanitarian NGOs are often short-term aiming to alleviate immediate suffering of victims affected by the conflict or crisis. Lederach (1997) introduces the "Nested Paradigm: The Time Dimension in Peacebuilding" (p. 77) (see Figure 3). In his model humanitarian NGOs would function under crisis intervention and segue into the preparation

and training phase. Human rights organizations can also follow the same path and focus themselves in the preparation and training phase becoming more of the "doing" organization that builds capacity by education. This model helps to clearly look at the potential roles of NGOs within the big picture of peacebuilding and development. This big picture begins to suggest that humanitarian work and peacebuilding encompasses many entities and a fuller more holistic approach must be considered. This holistic approach would take into account basic needs, human rights, reconciliation and sustainable peacebuilding.

Figure 3: Nested Paradigm: The Time Dimension in Peacebuilding
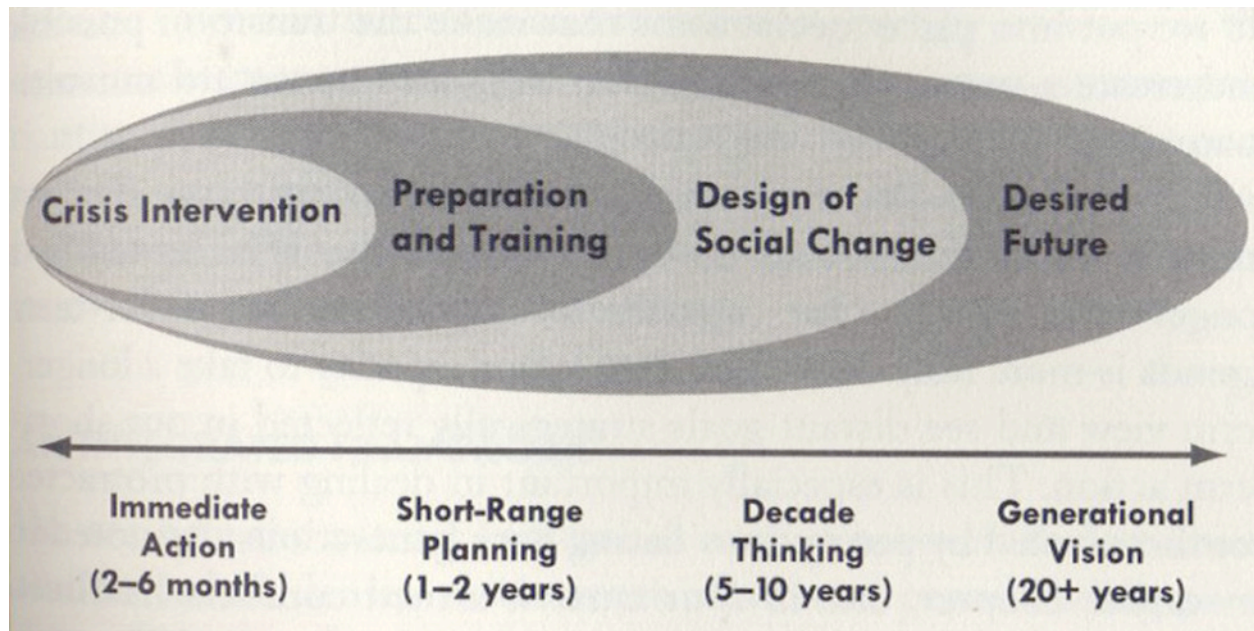
Lederach, 1997, p. 77

3.19 Peacebuilders and the Arts

Lederach (2005) in his most recent book *The Moral Imagination: The Art and Soul of Building Peace* states, "The artistic community, it seems to me, starts with experience in the world and then creates a journey toward expressing something that captures the wholeness of that feeling in a succinct moment" (p. 5). Lederach believes that peacebuilders must relate to the way most artists approach the world in order to achieve social change. He is critical of his

own field of peacebuilding stating, "If constructive social change rolled forward as easily as our words and promises pour out, world justice and peace would have surely been attained by now" (p. 22).

Cohen (2005) concludes that the arts and cultural work can be integrated into coexistence and reconciliation. She defines coexistence as "a threshold point on this continuum where individuals or groups shift from reciprocal hatred and injury to rudimentary, even grudging respect" (p. 9). Reconciliation is defined in her scholarship as "a set of deep processes designed to transform relationships of hatred and mistrust into relationships of trust and trustworthiness" (p. 10). She concludes that the arts can accomplish two objectives within this work; 1.) "can facilitate learning among conflicted parties" and 2.) rebuild the capacities demanded for "perception, expression, receptivity and imagination" (p. 52).

Therefore she determines that artistic means can be "crafted to support communities to develop more complex and nuanced understanding of their narratives, to acknowledge and begin to address injustices and to imagine and give substance to new and more equitable relationships and institutions" (p. 52). She notes challenges that artists face, such as the lack of networking and sharing of information and ideas as well as limited knowledge of or inclusion in models or theories of peacebuilding. She concludes that there needs to be more opportunities for practitioners, artists, and educators to work together and partner in regard to peacebuilding.

3.20 Cooperation, Coordination and Collaboration within Humanitarian Work

Within the international community, the roles of the different players are overlapping and many times it is necessary (or desired) that partnerships exist, but this notion is seeing challenges. Lischer (2003) states: "The lack of cooperation and competition between agencies does not lend itself to a clear-headed analysis of the situation. Ideally, there would exist some

overarching framework that could help guide organizations when making these difficult

decisions" (p. 105). Ray (2002) articulates three distinctions within partnerships for

organizations as: coordination, cooperation, and collaboration (p. 15). Ray (2002) criticizes that

these words are used interchangeable and without clear explanations as to what they mean and

how they play out in practice.

Coordination is the simplest of the three levels of partnership. The most fundamental

action within this partnership is the exchange of information. The exchange of information and

communication have become easier with the advancement of technology. For example, it is

possible that certain NGOs such as human rights NGOs could have prolonged presence in a

conflicted area prior to the escalation of the conflict. Human rights NGOs could have engaged

in monitoring and advocating for victims as well as capacity building roles prior to a breakout

of conflict. In this case, they could have pertinent information that could be exchanged and

shared with a humanitarian NGO that arrives to provide aid once a conflict has escalated. This

exchange of information could be extremely beneficial to aid workers in becoming familiar with

the aid site. Abiew (2003) cites that humanitarian NGO workers have many times been

misinformed or not informed at all. They have arrived in a conflict zone "lacking experience

and knowledge of the country, or even knowing what had taken place before their arrival" (p.

29). Sharing and exchanging information can address this problem and provide NGO personnel

information that is crucial in doing their work.

A cooperative partnership intensifies coordination significantly. Cooperation demands

that organizations contribute more resources to the partnership. Ray (2002) describes the

concept of co-location: "Co-location means moving all or part of your office and programs to a

site shared by similar offices and programs" (p. 17). This arrangement can provide better

services to constituents and save money for the organizations. Abiew (2003) gives the example

of the Humanitarian Co-ordination Information Center (HCIC) that was implemented during

the Kosovo conflict. The HCIC was a center that was made available to share information and

data to all organizations and agencies present in the region. Abiew (2003) states: "This helps in

the categorization of information and the development of common standards" (p. 35). This is an

example of coordination, in that it was the sharing of information and it also exemplifies

cooperation because it was a shared space that was utilized by several players.

Finally, collaboration is "the most intense way organizations work together while

maintaining separate identities" (Ray, 2002, p. 17). This can include items such as sharing staff,

combining computer systems and databases, and providing joint staff trainings (Ray, 2002).

Collaboration is a result of organizations assuming responsibility to change systems to better

the services they provide. Collaboration is defined as "a mutually beneficial and well defined

relationship entered into by two or more organizations to achieve results they are more likely

to achieve together than alone" (Ray, 2002, p. 3). Ray states that building trust is one of the

most important aspects of all levels of partnership but essential for collaboration. She suggests:

"Put an open discussion of self-interests on the agenda" (p. 76). Then organizations must revisit

those self-interests in six months and note changes and revise or make clearer.

Collaborative and cooperative partnerships among NGOs can strengthen the

peacebuilding framework for all parties involved. NGOs would engage in these partnerships

with the objective to better serve their constituents. For example, a humanitarian NGO will

have had provided community members initial basic needs and can continue these services

while partnering up with a human rights NGOs to deliver capacity building trainings. Using the

strengths of both organizations, they can facilitate programs that begin to educate and

empower community members. They both in turn become "doing" organizations as suggested

by Mertus (2004) and begin to combine their efforts and see their roles as part of the long-term peacebuilding plan.

3.21 Latin America

International NGOs have had a large presence in Latin America, particularly in the 1970s and 1980s due to the extreme violence the region was seeing through civil wars and military rule and its support by the U.S. government (Williams, 2004). NGOs and concerned citizens were most involved in the fight for human rights during this period. Since the 1990s to the present, Latin America has undergone major shifts to privatization, democracy and free markets introducing several new phenomena, while human rights continues to be an issue for the region (Williams, 2004). Williams states, "By mid-2003 four Latin American presidents (from Argentina, Bolivia, Ecuador, and Peru) had been driven from office due to popular protest movements and public outrage over U.S.- backed free-market economic policies" (p. 420-421). NGOs are taking action in various ways and calling for "solidarity" in the communities where conflict is rising (p. 427). As Williams explains, many NGOs want to support equity in the region as well as an end to military rule and abuses and to encourage development at the local level.

United Nations Educational, Scientific and Cultural Organization's (UNESCO) Culture of Peace Program aims to strengthen peace in post-conflict areas. UNESCO acknowledges that many countries in Latin America are in a transitional stage towards democracy. Efforts by community members; networks of concerned groups working for human rights; programs to educate the public, particularly women, about their rights and how to improve the quality of life; and an interest in the promotion of cultural rights are all initiatives that are taking place in Latin American regions (p. 8). UNESCO identifies Latin America as once a "culture of war" (p. 8). Latin America as a region is trying to adopt more democratic systems and this shift has been

challenging for many countries. Research needs to continue exploring in what ways a "culture of peace" is being initiated.

3.22 Conclusion

There is a need for more and better policy making and programme development based upon constructive, cross-sectoral dialogue on peacebuilding issues, policies and strategies amongst the development, governance, humanitarian, human rights and security sectors which can lead to more effective collaborative action. (Dress, 2005, p. 34).

This quote touches on the fragmentation of the international community working in peacebuilding and humanitarian efforts. While the arts are not directly addressed, Dress (2005) acknowledges the need for cross-sectoral dialogue. This suggests the need for action that requires creativity and relies on new ideas and partnerships. The arts have been seen as having a role in peacebuilding and humanitarian work. However, there lacks the opportunity to hold conversations of how the arts can be greater integrated in project development of NGOs and their objectives as well as how NGOs can better support artists' initiatives.

This literature review has focused on the trends of international nongovernmental organizations and where humanitarian work has intersected with the arts and the work of artists. The need for more research based on artists' perspectives and experiences working with international nongovernmental organizations can help to identify how the arts can play a greater role in peacebuilding and other humanitarian work. Now, informed by this literature review, this study will elaborate a comparative case study that will look at the perspectives of four artists with experience in humanitarian work and international arts programming.

CHAPTER 4: Comparative Case Study

4.01 Introduction

With the objective to answer the research questions- namely focusing on artists working in humanitarian work and their relationships with international non-governmental organizations- this investigation utilized a comparative case study. The four cases investigated were three arts groups: Clowns Without Borders, Theatre Without Borders, Bond Street Theatre Coalition and one independent artist, Francisco Letelier. All case studies had experience in working in peacebuilding and humanitarian work. The arts organizations and independent artist will be introduced to provide background to their experiences working in humanitarian work.

Before the participants are discussed in-depth, using the information compiled from the literature review and influenced by Simmons (1998) taxonomy of the work of NGOs, a chart entitled Taxonomy to the Arts in the International Humanitarian System has been elaborated (see Figure 4). The taxonomy identifies six specific goals that the arts within humanitarian work intend to accomplish. Some of these goals are overlapping and happen simultaneously. The taxonomy then lays out the various components to each of the goals. These components are:

- **Facilitators:** These are the people or entities that are responsible for or initiate the program, project or event.

- **Activities:** Examples of the type of arts program, project or event are shown in this column.

- **Targets:** These represent the audience that the arts program, project, or event is intended to reach.

- **Funding:** This represents by whom or by what entity the activities are being funded.

- **Areas of Activity:** These represent the physical location where the activities can

  take place.

As the study begins to look in-depth at artists' experiences in humanitarian work, this

taxonomy will be helpful in organizing the various elements and occurances of the arts within

this context.

Figure 4: Taxonomy to the Arts in the International Humanitarian System

Goals	Facilitators	Activities	Targets	Funding	Areas of Activity
Educate	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	informational media, theatrical works, public art installations, workshops, exhibitions, stories, film	local officals, community members, children	government funding, local NGOs, INGOs, foundations	communities, conflict areas, schools, transnational communities
Relieve Tensions	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	theatrical work, public art installations, workshops, exhibitions, stories, film	community members, children	government funding, local NGOs, INGOs, foundations	communities, conflict areas, schools, areas hit by natural disasters
Solve problems, Conflict Resolution	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	theatrical works, public art installations, workshops, exhibitions, stories, film	local officals, community members, children	government funding, local NGOs, INGOs, foundations	communities, conflict areas, schools
Change Societal Norms	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	protests, informational media, theatrical works, public art installations, workshops, exhibitions, stories, film	international actors, governments, local officals, community members, private sector, children	government funding, local NGOs, INGOs, fundraising campaigns, foundations, membership	communities, conflict areas, schools, transnational communities
Healing	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	theatrical works, public art installations, workshops, exhibitions, stories, video	community members, children	government funding, local NGOs, INGOs, foundations	communities, conflict areas, schools, areas hit by natural disasters
Community Development	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	theatrical works, public art installations, workshops, exhibitions, stories, video	community members	government funding, local NGOs, INGOs, foundations	communities, conflict areas, schools, areas hit by natural disasters

After describing the artists groups and artists, this chapter looks at the relationship the artists and arts organizations have had and continue to have with international non-governmental organizations. Finally, it examines some of the common trends in working with the arts in humanitarian work that emerged from the interviews. The results of this comparative case study suggest concepts and trends within the arts and international work that coincide with shifts in humanitarian fields that were discussed in the literature review.

4.02 About Clowns Without Borders

Clowns Without Borders (CWB) currently has organizational chapters in six countries: United States, Spain, France, Sweden, Canada, and Belgium. According to its website, CWB delivers, "humor, laughter and circus to town, providing a chance for communities to celebrate together and forget for a moment the tensions that darken their daily lives" (website). Its mission is "to improve the psychological conditions in crisis situations bringing humor and laughter through volunteer artists performances as well as workshops with children and with educators. CWB also seeks to raise our society's awareness of affected populations and to promote a spirit of solidarity" (website). CWB is made up of volunteers that include professional performers, artists and teachers. Since its inception, CWB has made trips, or "expeditions" as CWB calls them, to locations including: United States, most recently areas affected by Katrina; Chiapas; the Balkans; Africa; Nepal; and Guatemala.

CWB website includes extensive information about its expeditions. Most locations are chosen because they are areas of crisis, "including refugee camps, conflict zones and territories in situations of emergency" (website). According to journal entries by artists of expeditions found on the website, CWB many time are invited to perform in a crisis area. For example, a first visit to areas affected by Hurricane Katrina resulted from a phone call with a government liaison requesting that CWB make a stop in Baton Rouge. The journal entry by the artist

representing CWB on the trip states, "The man said that he is familiar with our organization and that we [CWB] are certainly needed down here" (website). In other crisis areas, local organizations invite and plan CWB's visit. For example, CWB has made several trips to the Chiapas region in Mexico, considered a low intensity conflict. According to the trip journal and itinerary, *Alianza Civica* (Civic Alliance) planned the 12 day trip. CWB performed sixteen times with contacts and crowds organized by the local organization. These are a few examples displaying how CWB manifests its programs. Many times CWB partners with different organizations that are identified on its website. On many trips, CWB has worked with international non-governmental organizations, including humanitarian organizations. This form of partnership will be elaborated on more in this chapter.

4.03 About Theatre without Borders

Theatre without Borders (TWB) is "an informal, volunteer, virtual community that shares information and builds connections between individuals and institutions interested in international theatre exchange" (website). It emerged after an informal meeting in May of 2004 that was held in New York City. TWB is currently made up of a network of more that 600 artists and arts supporters. It is led by 15 core members that volunteer their time to maintain the network and conversations. TWB hosts a comprehensive website that shares information relating to themes such as theatre exchange opportunities, an international play catalogue and compiles news from the field. TWB's main objectives include advocating for a global theatre community and the exchange of information and conversation among theatre artists. It believes that information sharing is essential in the international work of artists. TWB states on its website: "We believe that this single idea has enormous power in a world where information can come at a price in some countries, or where politics and bureaucracy too often mediate communication with others" (website). TWB has several on-going projects. Projects include the

translation of over 50 international play scripts, running lists of international theatre contacts,

and a welcome center at New Dramatists that has opened its doors to international theatre

visitors to enjoy a coffee, conversation and its library upon arrival to New York City. The effort

to reach out to visiting artists has received attention from artists in the field. Michael Fields, a

Producing Artistic Director of DELL'ARTE INTERNATIONAL is quoted on TWB's website

stating that, "Theatre Without Borders is like a dating service for international collaboration. I

think it is becoming an essential connective tissue in the global theatre workplace" (American

Theatre Magazine, October 2005, p. 54-55).

One of TWB's main initiatives is looking at the relationship of theatre to peacebuilding.

TWB has a core committee that meets and communicates to explore this topic. The core

committee is referred to as the "US dialogue group for theatre, cultural activism and building

peace" (website). Meetings that look at theatre within peacebuilding intend to examine the role

of the arts for witness, representation, reconciliation. TWB is not an incorporated organization,

rather a community of artists. Its website states, "We are made up of people who see the work

in many different ways and are not partial to any particular viewpoint. We support them all. We

want to keep the connections alive and growing."

4.04 About Bond Street Theatre Coalition

Bond Street Theatre is a non-profit organization which mission is:

o   to create innovative theatre works that communicate across lingual and cultural

borders and bring these works to diverse audiences worldwide;

o   to utilize the performing arts as a means to address social, political, and

environmental issues with imagination and clarity

- o   to further cross-cultural understanding by participating in and initiating community arts projects and humanitarian outreach programs in a wide-range of communities globally, particularly areas of conflict and post-war rehabilitation;
- o   to stimulate other artists towards these ends through collaboration, exchange, and creative associations with artists and organization around the world (website).

The theatre company was created in 1976 by several professionally trained and socially conscious actors. Bond Street uses several theatre techniques such as "stilts, acrobatics, masks, circus arts, mime" as well as "dance, music, puppetry, [and] story telling" (website). Many of its initiatives incorporate Bond Street's belief that the arts have a place in humanitarian work. They have performed in areas of conflict and post-conflict in educational settings and environments such as refugee camps. One of the more recent projects has taken Bond Street to Afghanistan to work with Afghani theatre artists to create a joint work of art. Other projects have included trips to the Balkans for the "Performing Artists for Balkan Peace." This project will be elaborated more in the following pages. These trips are what Bond Street Theatre calls "artistic-humanitarian" projects. The theatre company also has education and outreach programs for schools, libraries, and community centers. Influenced by political theatre groups of the seventies, Bond Street theatre is socially and politically oriented in almost all of its programming domestically and internationally.

4.05 About independent artist Francisco Letelier

Not all artists working in humanitarian work are associated with artists' organizations or groups. Francisco Letelier, currently based out of Venice, CA, has had several experiences working within cultural community development, social protest through the arts, and humanitarian work through several different organizations, arts cooperatives and informal groups. He is an artist that was exiled to the United States from Chile in the wake of the

military overthrow of Chile's democracy. After the death of his father in a terrorist attack in Washington, DC, he worked with a group of artists to create the Mural Brigades. The Brigade's purpose was to educate the public and bring awareness to the human rights violations in Chile and Latin America. His mural painting has brought him to more than 12 American cities, Ireland, Chile and Nicaragua. As an artist he has worked on murals and other visual arts project, performances, installations, poetry and other public art works. Letelier intends to create dialogue among people through art works and remains active in the human rights community.

4.06 Introduction to Participant Interviews

In addition to researching organizational documents and information publicly available, interviews were conducted with artists affiliated with the arts organizations discussed above and independently, in Letelier's case. As it was deemed crucial to obtain insight from artists who have participated in humanitarian work and peacebuilding activities, interviews with these artists were considered essential to this investigation. The interviews were intended to examine personal experiences in working in the arts and humanitarian work.

Four in-depth interviews were conducted including Moshe Cohen, the international ambassador of Clowns Without Borders; Roberta Levitow, one of the founders of Theatre Without Borders; Joanna Sherman, the Artistic Director of Bond Street Theatre Coalition; and finally, independent artist Francisco Letelier (see Appendix I for a detailed list of participant interviews). Each of the participants were asked the same questions, derived from the main and sub-research questions of this study (see Appendices A & B for the lists of interview questions). There were several common themes that surfaced from speaking with each of the participants. The interview questions were grouped into three themes: program development; domestic-side planning and nongovernmental organizations; and international areas. The first set of questions

pertaining to program development provides further information about the manner in which the artists began to work in the humanitarian fields. The domestic side planning section discusses the relationships that the artists have with nongovernmental organizations and identifies three patterns in these relationships. Finally, the international areas section identifies three general concepts that emerged in the interviews in regard to the artists' work and experiences.

4.07 Program Development

The first set of questions pertained to the program development of the artist or arts organization. All participants were asked to explain how their work in the arts and humanitarian work emerged. All participants discussed various situations that brought this work into effect.

Moshe Cohen discussed the beginning of the CWB United States chapter. As an independent artist that clowned, he made a trip to Guatemala and Chiapas in 1987. He discussed that once hearing about the civil conflict in Guatemala, he wanted to offer something to help. He made the trip and performed in refugee camps in Guatemala and in villages in Chiapas. After making the independent trips and meeting artists from other countries working with CWB, he decided to start a chapter in the United States. The different chapters of Clowns Without Borders plan and develop their programs, most often expeditions, in various ways. Many times, CWB country chapters have separate expeditions. While limited, there are times when expeditions are made up of artists from several countries. The coordination of artists will be discussed greater in the International Areas section.

Roberta Levitow described the beginning of Theatre Without Borders (TWB) as: "We started with an need." The core group of artists that started TWB felt a sense of urgency to create a forum of discussion to engage artists from around the world. Levitow explained that

the idea behind TWB was not to create an organization, but rather a conversation. In the onset

of the formation of TWB she states, "We did not know what we would become. We did not

have a name. We only had a desire, a need to stay in connection with our colleagues." Initially

they met with International Theatre Institute (ITI). She states, "At each meeting we would say,

so how can we help you [ITI] help us? Because we are independent artists, we need help. We

have these connections; we have artists we know about, we have the set projects we are

interested in. How can we help you [ITI] help us? How can you be of service to us because you

are a service organization?" Eventually TWB founders began to realize that ITI was not going to

be of great service to them at the time. Instead the founders called an informal meeting in

November 2004 in New York City at New Dramatist to tell stories and experiences in

international theatre work. The core members expected about five participants to be present

but seventy five arrived to the event. As Levitow stated, "they had all been doing this

international work or they were young people just so anxious to be connected this way." Since

this initial meeting, TWB has created a conversation and organized symposiums to discuss the

work international artists are pursuing.

Joanna Sherman of Bond Street Theatre Coalition has participated in TWB's

conversation and has attended meetings to discuss her perspective as an artist working in

humanitarian work. As mentioned, she refers to this programming as "artistic-humanitarian"

work. From the start, Bond Street has had a political and social orientation in its work. It was in

the eighties, Sherman noted, that Bond Street began to travel more within the United States

and then began to explore international travel options. She called the Israel Festival a "point of

reference" in the emergence of Bond Street's humanitarian programming. This festival brought

together several ethnic groups and different generations of people. From Bond Street's

influence, Jerusalem's first street theatre group was created. Sherman said that the success of

the festival was because of Bond Streets' artists' strong training stating, "we had a strong

physical vocabulary in our work" and that their work was not about "preaching" but more

about telling a story and having the audience members interpret it for themselves.

This began a series of traveling to perform at various festivals. Sherman discussed how

the Bond Street began to notice street children or other marginalized groups when performing

at the festivals. On the side during these festival trips, theatre company members began to

work with these groups. For example, in Brazil, Bond Street began to work with street children

by holding small circus arts workshops. Just after the Wall fell in Germany, the theatre company

was at a festival in former West Berlin and wanted to inquire about performing on the east

side. Sherman explained that it was so soon after the fall of the Wall that local leaders did not

know if it was legal. After several phone calls and inquires, the theatre company was cleared to

do a street theatre performance, the first that former East Berlin had seen since the Wall came

down. Eventually these "spontaneous" side programs at festivals led Bond Street to consider

focusing on more humanitarian programming. Refugee camps became obvious sites to perform

and conduct workshops. Through partnering up with United Nations Children's Fund

(UNICEF), United Nations High Commission for Refugees (UNHCR), international NGOs and

the United States State Department they have begun to bring their programming to refugee

camps, schools, and other community settings into regions such as Kosovo and countries such

as Bulgaria and Afghanistan. Sherman said that once their first couple trips to refugee camps

were made, Bond Street had established themselves as doing this type of humanitarian work.

Sherman recalled that Bond Street had labeled this as "artistic-humanitarian" work.

Francisco Letelier discussed his up bringing in Chile working with the Socialist Youth

and his commitment to a democratic Chile as the catalyst to his art work. His work with

murals was influenced by a movement of Chileans who mobilized after the overthrowing of the

Allende government. During this period, a style of mural painting was formed that was simple and easy to read. Letelier described this period a time and place when and where "artistic intervention" was needed. Letelier moved to the United States as a youth; his father was killed in 1976. After this tragedy, a mural brigade dedicated to his father, Orlando Letelier, was established. The brigade was named after Orlando Letelier following a Chilean tradition of naming brigades after fallen heroes or mytars. The murals were a vehicle to "keep this cultural form alive while in exile, but to do the kind of solidarity work and informational work that we were doing related to letting people know about the human rights situation in Chile, what kind of support they could do [and how to] participate in to help." This work in the mural brigade led to meeting several other artists and exposure to several other arts activities. These experiences with the brigade led Letelier to work with the arts, human rights and cultural community development for decades thereafter.

The discussion of program development shows that as artists, the participants are exploring their role in international work and communities. All the participants felt that their work as artists has a place in humanitarian work and peacebuilding. This discussion led the participants to discuss in more detail the logistical planning for their international programs. The domestic-side of the planning will be the focus of the next section.

4.08 Domestic-Side Planning and Relationships to NGOs

All of the research participants were asked about previous and current relationships with international nongovernmental organizations. All of the artists provided a list of NGOs with which they have had some contact within international arts programming. Artists mentioned working with foundations, humanitarian NGOs, and UN agencies (see Figure 5). The study examined the annual reports of these NGOs to look for evidence of support to "artistic-humanitarian" work as called by Sherman or "artistic intervention" as referred to by Letelier.

This study examined the annual reports of the organizations in Figure 5 to look for evidence of support, financial and other resources, that was allocated to the arts and cultural programming, particularly within peacebuilding and other humanitarian work. There was very little evidence found that indicated large sums of money were going to these types of programs.

Despite the lacking evidence of funding partnerships, there was one nongovernmental organization out of the several mentioned that had a strong focus on the arts called War Child. According to its annual report, War Child is an independent humanitarian organization that "invest in a peaceful future for children who have been affected by war by means of psychosocial programmes which apply the power of creative arts and sports, to reconcile

Figure 5: Nongovernmental Organizations Mentioned in Interviews

Foundations

     Ford Foundation
     Rockefeller Foundation

Humanitarian NGOs

     Red Cross
     Plan International
     War Child
     Care International
     Doctors Without Borders

Other

     The Trust for Mutual Understanding
     United Nations Children's Fund (UNICEF)
     United Nations High Commission for Refugees (UNHCR)

groups of children, to build a peaceful society, creating public awareness." War Child is based out of Holland and works in several regions around the world. Foundations also have dedicated money to the arts and culture. Both the Ford Foundation and the Rockefeller Foundation have

large annual budgets and a portion of this is allocated to arts and cultural programs, but generally the money was not in response to peacebuilding or and other type of humanitarian work. The Ford Foundation's annual report cited several arts and culture projects by region, and occasionally there was evidence of a project that was related to peacebuilding. Generally the programs were capacity building projects such as training local puppeteers or playwrights, for example. These projects speak to the Ford Foundation's mission that aims to "strengthen democratic values, reduce poverty and injustice, promote international cooperation and advance human achievement."

Trust for Mutual Understanding, like Ford and Rockefeller, has funded several programs for the arts and culture. More than half of its budget of $3.5 million has been distributed to cultural projects. Its mission aims to promote "improved communication, closer cooperation, and great respect between people." Its geographic scope, however, is very specific, generally funding programs to Russia and Central and Eastern Europe. Its cultural programs components it funds international travel costs for "Creative artistic collaborations, curatorial research projects, performances given in conjunction with lecture/demonstrations and/or workshops, conservation and historic preservation projects, arts management programs, and cultural documentation activities."

The lack of funding relationships that were found in the annual reports indicate that perhaps the arts in humanitarian work is not a direct priority in the objectives of the NGOs. However as it will be discussed below, this does not represent that there are not relationships between artists and NGOs. As this study discovered, funding is not the foundation of the relationship, rather just a potential component.

4.09 Relationships to nongovernmental organizations

The responses to the questions indicated three relationships that the artists had with international nongovernmental organizations. The first relationship, as mentioned above, discusses funding artists' programs. As mentioned, it will be evident that this is not the only factor nor focal point of the relationship among artists and NGOs. Second is the concept of "piggybacking," a term coined by Cohen. This relationship is demonstrated by NGOs allowing for the artists to come into a situation where they are present and provide the artists with access and some logistical assistance. Finally, many of the artists discussed the missions and objectives of NGOs, particularly humanitarian NGOs, as providing inspiration or influencing their missions as artists working in crisis areas. These three themes are discussed below.

4.10 Funding and Nongovernmental Organizations

Cohen of Clown Without Borders stated that CWB country chapters vary in how they receive funding. The United States chapter has never written a grant to any nongovernmental organization. They rely solely on individual donations and small fundraising efforts. However, CWB is in the process of incorporating itself to 501(c)(3) status; therefore, it might begin to explore grant options. Cohen stated that "there is a philosophy not necessarily in humanitarian organizations but in NGOs in general, that if you depend on grants you are kind of at the mercy of the organization that is granting you – if you raise money from individuals who believe in your cause, they will tend continue supporting you through small donations." He continued by stating that to be successful with grants the organization needs an administrative component. This includes someone researching, writing and reporting on the grant and takes a considerable amount of time. TWB in regard to grants, mentioned that "funders cannot move that quickly" and that this causes frustration among artists. She stated that there are a few major funders

that are still committed to international artistic work citing that they are usually specific and by region.

CWB does not have an administrative component, rather Cohen noted that the office is his personal office. He states, "we try to operate just raising the money we need to do the expeditions and actually asking the artists to participate heavily in the fundraising. To fundraise the funds they need to participate for the most part." Cohen stated that artists will continue to be expected to help in the fundraising but that CWB will commit itself to "fundraising in a more diversified fashion" while still staying true to CWB's "grassroots" nature. Levitow stated that the core members of TWB do not want to incorporate themselves as an organization. She said that "if we decide to have an organization we would have to apply for a grant which is a long time table and once again it was just counter intuitive to our sense of urgency." Levitow explained that TWB does not see the need to compete for what little money there is available for artists, rather that this would be a "disservice" to artists.

Despite little funding, TWB will sustain itself as long as there are volunteers committed to it. TWB does not intend to do much fundraising nor does it fund artists, rather its goal has been to be a resource for artists to continue to explore international opportunities and create a conversation about this. The little funding that TWB has needed for a website browser and other small administrative costs has been donated by its core members. Letelier explained that he applied for several grants once the work with the Mural Brigade was finished. Most of work was realized in the United States working with youth and other community arts projects. In 1990, he joined the18th Street Art Complex that was a living and work space for artists. It was the job of the director of the complex to write grants, many times to NGOs, for the artists who lived there. Letelier explained that the act of writing grants is a struggle for artists. As he explained, "How do I make art and how do I do full time grant writing." Sherman with Bond

Street Theatre has been very successful writing and receiving grants. Generally, many of the theatre company members are involved in the grant writing. She notes, however, in this regard she is completely self taught. Through experiences and practice she has become confident in grant writing.

Grant writing is a challenge for artists in need of financial support. Cohen explained that because CWB is growing, and there are more opportunities to take expeditions, it is taking more time than he as the single person in the office can devote to it. He states, "It is at this point where it needs to grow, I mean for most nongovernmental organizations or humanitarian organizations there is an administration, there is an office but those expenses are huge. And compared to the expense it costs to go on an expedition it would cost at least fifty, probably eighty to a hundred thousands dollars a year to maintain a structure." Despite the rise in costs, CWB plans to implement more of an administrative structure. He explains that this is tough because CWB's main goal is to go out and do the work, making expeditions rather than focusing on administration. The need of fundraising and writing grants has increased; however, as noted by Letelier, this takes the artists away from the art and actual programming. The discussion of funding, the interviewees expressed that funding is competitive, time consuming and takes a level of administration to spearhead. However, funding from NGOs was not as common as expected, rather the relationships with NGOs consisted of other issues, such as piggybacking, that will be discussed in the following section.

4.11 Piggybacking

"Piggybacking", a term used by Moshe Cohen, is a concept that many artists addressed. Cohen discussed that rarely NGOs give CWB funding. Rather, they help with logistics. This, in turn, allows the artists to "piggyback." He explained the concept in this way

The Europeans work like this a lot… there is an NGO that is working in an area of

crisis or conflict, they are working in that environment. And say it is Care [International]

or Doctors Without Borders or any number of organizations that operate on a large

scale have a fleet of vehicles, have an office, have administrators, have drivers, depending

on the wealth and the size of the organization. So we are able to just come in with our

equipment and be taken to place and set up and perform, they will do the

communications, they will do the infrastructure work, because if we began to do that, it

would be insane.

He stated that currently CWB has a great reputation among NGOs and piggybacking is

working. He stated that the United States chapter has not done this as often as the other

chapters, but is interested in doing it more. For example, a current project in South Africa has

CWB transporting and organizing themselves but it is visiting structures operated by NGOs on

site. The NGOs are therefore providing access to the site.

Sherman had extensive information to share in regard to piggybacking. Once making an

initial contact with UNICEF, Bond Street headed to the Balkans. Bond Street theatre paid for

the trip but they turned to UNICEF for logistical help. They requested a badge that would give

them access to the refugee sites. This was the first time that Bond Street partnered with

UNICEF, and "this was an essential step," said Sherman. Nevertheless, this partnership took

place at a very basic level. Sherman recalled that it was difficult to even get a map to the area.

After obtaining a map, Bond Street was on their own for scheduling and programming;

however, they were given names of people with whom to talk from UNHCR.

This was Bond Street's first experience piggybacking with a large humanitarian

organization. Sherman described her first impression of daily meetings that involved all the

NGOs working on the site. Sherman states:

… they go around and talk about the nuts and bolts about running refugee camp, I

thought this is great, they are cooperating with each other. Well, of course, you cannot

have everyone doing the same thing, you need to coordinate. This was interesting

insight to how they run these things. And when it came around to us we said, we have

programs with kids, and you have kids that are… We are going to do this work with

kids if anyone thinks that this would be useful to your group [NGOs]. And after people

came up to us and asked if we could work with them, etc. We were just one of the gang

and accepted completely.

For Bond Street, working on site with other NGOs by piggybacking and partnering with NGOs

enabled the realization of their programming. Sherman is convinced that administrators of

NGOs value the use of the arts in refugee work and welcome artists to be part of the

operation.

Sherman has also piggybacked in manners that created partnerships and were beneficial

to both organizations. Sherman discussed her experiences working with the humanitarian NGO

Plan International. Plan International created a training opportunity for some of its

administrators. Plan asked Bond Street to provide training to Plan's personnel that would be

working with children. Sherman valued the experience but expressed that the training was too

short. It was a three day training, and then a fourth day in the field applying the new material.

This experience led her to recommend that Plan International consider training local artists

rather than their own administrators. Artists, she explained, have distinct elements that allow

them to be successful in working with children. This example begins to show that NGOs may

also depend on artists and artists groups to provide a service they cannot provide. Bond Street

piggybacked onto Plan International's logistical work and organization of the training.

Letelier did not discuss any experience he had with piggybacking with NGOs. But when asked if he felt supported my NGOs, he described what could be called the "token artist." He explained that artists are asked to participate in conferences but not necessarily included in the conversation, rather used as a side piece. Letelier described this as conference participants gathering to "discuss in rooms and then over coffee they enjoy the art." While crtical of the 'token artist,' Letelier is passionate about bringing art to new places. This can be considered a type of piggybacking and taking the advantage of introducing art experiences to new situations.

4.12 Nongovernmental Organization's Mission and Objectives and Artists

Lastly, in discussing NGOs, an idea that became apparent during the interviews was the amount of influence missions and objectives of NGOs, particularly humanitarian NGOs had on the artists. Levitow stated that the name Theatre Without Borders emerged from Doctors Without Borders. She stated, "…of course we all admire Doctors without Borders tremendously for many reasons including how they are actually structured. Since they take no government money that way they are never obligated to any political point of view. So when they go into areas of conflict they are humanitarians serving any wounded. They do not ask whose side are you on." This suggests the idea of neutrality that will be expanded on in the International Areas section. Doctors Without Borders work and organizational philosophy have influenced TWB as it continues to formulate its mission, objectives and vision.

Sherman told a story about when the idea of going to refugee camps to perform surfaced. She was listening to a news report on the radio and heard UNICEF's Executive Director Carol Bellamy speak about children that were arriving to Macedonia from Kosovo unattended. For example, Sherman said that there were children as young as two years old without adults. Bellamy spoke about how these children were being taken from everything they knew, everything familiar to them including their homes, family, toys, etc. Bellamy discussed in

the news report that UNICEF was encouraging anything that the children could do to express themselves such as dance, singing, and drawing. Sherman remembered thinking to herself, "we [Bond Street Theatre] are needed, we are necessary." She recalled that she felt Bellamy words, because of her authority, verified the work they do and this inspired Bond Street to begin to visit refugee camps.

Sherman also discussed that her experience with smaller NGOs has stood out more so than with the larger NGOs. When approaching NGOs with their work they contacted several NGOs that were working in Afghanistan such as the Red Cross, Save the Children, Feed the Children and UNICEF. It was actually a smaller NGO called Afghanistan School that responded to their offer to perform. As Sherman explained, "I find it better to work with small NGOs, it is much more hands on, I think they get a lot more accomplished in a lot of ways. I don't what to put down these other groups, they are fantastic, UNHCR is unbelievable you just watch them set up a refugee camp, it is awesome." While Sherman acknowledges the expertise and magnitude of the work that the larger NGOs realize, she finds that smaller NGOs can provide more hands on experiences to their targeted audiences. As theatre artists, they desire hands on experience, working on a smaller level can be more rewarding for both the artists and the participants.

A final example of a way in which international NGOs are influencing or inspiring artists and artists groups is through a commitment to advocacy. As discussed in the literature review, NGOs off all kinds are taking a more active role in affecting policy (Keck & Sikkink, 1998; Simmons, 1998). Care International, for example, directly addresses this in its annual report self-describing itself as leading advocacy effort in the United States in poverty and hunger issues. This advocacy may include providing data and information based on their experiences of providing services, educating the public to influence policymakers and pressuring governments

and intergovernmental organizations to promote policy change. UNICEF acknowledged its

advocacy efforts particularly in regard to the polio epidemic in West and Central Africa in its

annual report. This included partnering up with the World Health Organization and sending

"joint letter to all ministers of health in the region to encourage their leadership in responding

to the epidemic." This exhibits the leverage that partnering with other entities can have.

Artists are participating in advocacy as well. Levitow discussed TWB's partnership with

Brandeis University's Coexistence International Program. Levitow explained that this

partnership is very beneficial to TWB because "Brandeis University is in the position to

advocate on the policy level." This demonstrates that artists are taking a more active role in

advocacy. However, this role, as is does with NGOs discussed in the literature review, will

have an effect on the notion of neutrality by at times compromising it. This idea will be further

discussed in the section below.

4.13 International Areas: Neutrality, Communication, Holistic Approach

The final set of interview questions created a discussion about issues that arise while

working internationally. Three themes emerged when the participants began to talk about their

specific roles in the international context of humanitarian work. These three themes are the

idea of neutrality and politics, communication and networks among artists and, finally, the arts

within the holistic approach to peacebuilding.

4.14 Neutrality

The idea of neutrality came up in the literature review and while conducting the

interviews. All artists were aware that their work might have political implications because of

the areas that they were visiting. Cohen stated that CWB tries not to get involved in the

politics of the situation, they do not make political opinions or take sides. He states, "We want

to offer laughter to everybody." Some CWB artists go to a performance sites with the attitude of not knowing anything of the political situation.

Similar to this approach, Levitow explained that TWB never takes political sides. TWB continues to struggle with the neutrality issue but has been counseled by International Theatre Institute (ITI). During the Cold War ITI remained neutral; Levitow said that "ITI during the Cold War took a very firm position in its Charter and that stated position was if your nation is a member of ITI then you will receive artists from any other member nation." This mentality was borne out of the idea that theatre artists came before politics. It also intended on creating a bridge among American and Russian artists. Levitow has taken this advice, but TWB is different from ITI in that it does not have a Charter nor Chapters abroad. She cited an example that TWB has seen in communicating with artists in Iran. In Iran, TWB knows of artists that work for the Ministry of Culture as well as dissident artists. If both sets of artists are accepted and welcomed to be part of TWB, it may be guilty, for example of validating the government while the government could be responsible for the poor treatment or imprisonment of dissent artists. As an artist, Levitow struggles with the idea of neutrality. She questioned neutrality by stating,

> Am I making it impossible for artists who have compromised themselves or have had to compromise themselves just to survive, am I making it impossible for them to have access to us and the information we offer and the end to isolation we offer and the possibility to change we offer. If I pick [one of the artists over the other], it is really a problem and I have not resolved it.

Artists like Letelier have not practiced neutrality at all times. As a young man in Chile he participated with other artists in public art installations that aimed to make political statements against the Chilean regime. Letelier has been very active in the human rights community. As the

literature states, human rights activities are very often not neutral, in that they want to accomplish change and bring violations into the public eye (Mertus, 2004, Keck & Sikkink, 1998). Letelier stated, "I am very involved in human rights struggles, all over the place, those struggles are not just about Chileans- they are about all groups- women, children." He continues by stating that arts and culture can "be used as a vehicle for people to understand [that] things don't have to be this way."

Sherman had several reflections on the idea of neutrality. She explained that Bond Street's artistic-humanitarian work has two different approaches: 1) going into refugee camps and working with children; and 2) collaborating with local artists. Working with children sometimes entails just making them laugh and other times it is intended for education, for example, activities designed to bring landmine awareness. Many times this work is in partnership with other NGOs on the field. In these situations, Bond Street exhibits neutrality. Sherman stated that these programs are "physiologically uplifting, not dealing with social or political issues."

However, in working with local artists the stance on neutrality is different. As Sherman stated,

> Artists everywhere want to talk about the issues. The nature of art is to express what is on the mind of individuals. Artists speak about what is going on in society. The conversation is completely different. They might be doing a play that is already written but inevitably it is about something that addresses some sort of reflection of society at that time….It is a different risk factor.

Whether Bond Street is working in refugee camps or collaborating with local artists to produce work, it commits itself to researching the conflict or situation prior to making the trip. Bond Street members research the arts prevalent in the specific region they will be working. This

research better informs the work they plan to realize in the specific country or region whether they remain neutral or engage in creating art with political references.

Sherman also addressed the perception that people have when a project is funded by certain sources. For example, Bond Street has been funded by a United States State Department grant. This created intense conversations at feedback sessions that took place after the performance piece that was the product of the grant. Sherman stated that people assumed that the artistic piece were "influenced" by the State Department. She was very adamant that the piece was not influenced in any way by any of the funders. She stated, "It is not like I have Condoleezza Rice and Donald Rumsfield peering over my shoulder." She found the State Department staff to be very supportive in the work and committed to its objectives. In this case, despite the funding from a government, neutrality in creating the artistic piece was not breached.

4.15 Communication and Networks

Communication and networking among artists working internationally in humanitarian work came up frequently in the interviews. The sense that artists need to communicate with each other, share information and form networks seem to be important to all of the artists. All artists addressed the importance and influence of the internet. The internet is the primary communication for Theatre Without Borders. Levitow stated that she felt that the internet is the way to share information among artists. On its website, TWB posts articles of interest and announces training and funding opportunities, for example. She stated that the organization "[takes] the information that we have here [in the United States], because we are so rich with information, and just make it available." Clowns Without Borders uses the internet and the telephone to communicate. When artists from several CWB country chapters work and make an expedition together, they try to coordinate their shows. Cohen explained that generally

artists "have a number, they have something they can offer." Cohen explains that "actually some artists are more ensemble performers capable of creating/performing with others in humorous situations" while "other artists are more in the vaudevillian vein and bring numbers to offer." Artists will talk beforehand to plan the performance, rarely do they have the opportunity to meet and rehearse.

Letelier sees the internet as an important means for artists to communicate with each other as well. However, he personally is most interested in taking "art where there are not artists." He states, "I am passionately interested in taking art to venues and cultural instances which do not usually include art. In order to: create new discussions and new audiences, invent and rediscover new ways of experiencing art, [and] assign meaning to the arts which transcend established notions. Though having an abundance of experience collaborating with artists, he has distanced himself from intentional arts communities. Despite this, he noted the value of the internet. While he does not have a personal website, he encourages people to look him up on the worldwide web. He explains that one would find several projects with which he has worked. This is his way of staying in touch with the arts community.

Levitow discussed her thoughts about the isolation of artists in various parts of the world and that TWB was created in part to combat this. She felt that artists abroad feel isolated and limited in resources such as training and libraries, not only in funding. The TWB founders felt that there was plenty of information to share but Levitow states that "we [theatre artists in the US] don't seem to have a communication mechanism to tell everybody what's going on in international theatre." This was the impetus of the comprehensive TWB website. TWB has focused itself on the idea of forming networks among artists. Its three year partnership and initiative called Theatre and Peace Dialogue with Coexistence International at Brandeis University, as mentioned in the NGO inspiration section is an example of this. The

partners convene to discuss how theatre artists and peacebuilding practitioners can work closer together and learn from each other. Meeting face to face is noted as being important by Cohen as well. Cohen, as the international ambassador of CWB, encouraged a meeting in 2005 to bring CWB artists from across chapters together. He pushed the idea of joining together for a project in Dafur, Sudan which they are in the process of planning. He suspects that the international meeting will be annual and that the CWB artists in the United States chapter will take more opportunities to meet together as well.

Sherman also believes strongly in sharing information. She notes that very often there is the perception that artists are very exclusive about their information. She spoke of an example when she was giving a presentation at an arts education conference and she provided the attendees information on international programming such as an outline of how to develop a program and where to go to do it. She explained that the world has plenty of problems that "there is room for everybody." Bond Street has taken many active roles in networking artists. After its experience working in the Balkans and in Kosovo refugee camps, Bond Street obtained a grant to work with a Bulgarian theatre company performing for children. The importance of connecting artists is exemplified in this example. Sherman states, "we started an email dialogue… we established that bond." From this bond fostered by email, both theatre groups were able to perform in Kosovo refugee camps. A year later, Bond Street wanted to bring together all of the theatre companies that they had met through travels and work in the Balkans. Sherman desired to take "all the groups that we [Bond Street] have worked with, all these different artists and putting them together in a kind of network and getting them together and we created this group- Performing Arts for Balkan Peace." This group meets annually.

The Performing Arts for Balkan Peace has brought about many ideas for Bond Street. Sherman addresses the need to provide artists with opportunities other than in movies and

television. She asked herself how she could help artists out? She has proposed the Cultural

Peace Corps. She defined it as:

> It will be that network, that hub, where these artists will go to this location in Africa and
>
> then when they come back they will have to do a debriefing and talk to the next group
>
> of artists that will follow there foot steps meanwhile they might go to another area so
>
> that there is a constant flow and that hub sets it up and organizes it. The hub
>
> fundraises and it will be a training center, because of course you have train people in
>
> how to deal with situations that are so spontaneous.

This concept addresses something Bond Street has wanted to do for many years. A training

center will train artists in skills relating to artistic-humanitarian work. She noted that this would

provide communication and inclusion to many artists, including artists that are already doing

artistic humanitarian work, such as Moshe Cohen from CWB. Artists like Cohen would be

asked to come and share their experiences and provide training to other artists. Indeed, during

interviews the artists reflected on the communication among artists working in international

arts programming and other community arts initiatives as being an important component in

advancing their work.

4.16 Holistic Approach- the Arts in Humanitarian Work.

Within international humanitarian work and peacebuilding there is discussion of a

holistic approach to providing services. The participants were asked about their role in

peacebuilding and a holistic approach. Moshe stated that the objective of CWB's first

experiences performing in crisis areas was simply to relieve tensions, it did not intend to have

an effect on peacebuilding. However, then CWB began to go to more locations, locations such

as Guatemala and El Salvador. These places had seen war over ten years ago at that time and

were in peacebuilding and reconciliation phases. CWB has also visited areas hit by natural

disasters that are in a process of rebuilding themselves. Cohen stated that "the goal is more about the health of the community, trying to let go of some stuff or just allow them to laugh." Therefore, CWB is doing both: relieving tensions and pursuing and promoting peace. Moshe states that there are a lot of areas of crisis needing both these objectives. He states, "In our dreams we would perform for all sides [of a conflict] at the same time and have them laugh together, that would be very constructive I think towards peacebuilding but the reality is that is not often an opportunity that is available." Nevertheless, he notes that there has been opportunities created "to perform for both sides occasionally."

Letelier felt that he looks for any opportunity that he can insert the arts as he calls "artistic intervention." He states, "The truth is having a holistic view, is that we are in this together." Letelier believes that the role of culture is to create a space for everybody. Furthermore, he states that the arts can help form greater community. TWB has held several meetings with artists to discuss how the arts, particularly theatre arts, play a role in peacebuilding, humanitarian work and reconciliation? TWB and the Coexistence International Program at Brandeis University have begun dialogue exploring how the arts can be integrated into the peacebuilding process. Notes to a September 2005 meeting resulted in acknowledging that "artistic processes can be crafted to restore, nourish and enhance" several capacities such as the ability to listen, express oneself and trust (website). TWB believes that theatre, which can comprise many forms, "can provide opportunities for people to engage" in many of the necessary processes toward reconciliation such as "addressing injustices" and "mourning losses" (website). The September 2005 TWB meeting began to articulate in words what many artists working in peacebuilding have been experiencing.

Sherman when asked about the arts fitting into a holistic approach in humanitarian work, she stated that the arts in general are the way that human beings express themselves. She

states, "We [artists] are always interested in the humanity of the situation and that is just the nature of art. Reflections of humanity for when we go into a situation we are looking at the whole picture." She as an artist questions herself as to "how do we [artists] fit into this effort to improve life on this planet." All the artists provided some reflection to their role in the holistic approach, while not black and white. In accordance with literature cited in Chapter 3, the artists felt that the arts provide a manner in which to see a situation through a different lens or begin a healing process (Fountain, 1999; Lederach, 2005; Leibmann, 1996; Zinn, 2004).

Humanitarian NGOs are beginning to acknowledge that arts must be intergrated as well in this approach to humanitarian work. War Child, as mentioned focuses primarily on the creative arts and sport to begin healing processes. Care International in it annual report cites examples of the work that they had realized in 2005. In the Democratic Republic of Congo for example they worked with children that were effected by the civil war that ended in 2002. Its report states that the children "gather at a CARE-supported center … Here they learn basic literary skill, carpentry, soap making, baking and sewing. Learning these skills, in addition to providing foundation for earning a living, helps the children gain confidence to face their families and communities again." This begins to validate the process of creating in healing.

4.17 Conclusion

This research study aimed to explore how artists are involving themselves in humanitarian work and their relationship to international non-governmental organizations. To examine this topic, a comprehensive literature review was undertaken that provided context for which to conduct a comparative case study of four artists that have experience in and continue to work in humanitarian efforts. There were many themes that emerged from the interviews.

After conducting the comparative case study of Clowns Without Borders, Theatre Without Borders, Bond Street Theatre Coalition and independent artist, Francisco Letelier, it is clear that all the artists have similar missions but the impetus to their work can vary. Clowns without Borders intends to relieve tensions and make children and communities laugh. Theatre Without Borders wishes to provide a space for conversations among artists doing international work. Bond Street Theatre Coalition desires to relieve tensions, like CWB, and also cultivate relationships and pieces with artists living in conflicted areas. Bond Street also sees a future for a training center or physical hub for artists working internationally. Finally, Letelier uses his art to engage communities, educate community members and promote human rights.

Interviews indicated that all artists have had experience working in some capacity with nongovernmental organizations. These relationships included funding, the concept of piggybacking and influence of nongovernmental organizations' missions and objectives have on the artists. When discussing international areas with the participants, three themes were also illuminated. It became clear that neutrality or political implications within the work of the artists is something that all artists had questioned. This debate over neutrality is also seen by international nongovernmental organizations, as noted in the literature review. Communication and networking among artists is another theme to which many of the artists are focusing. Networks by the internet and annual meetings of artists provide space for communication and sharing of ideas. Lastly, the artists talked about their perception of their role in the holistic approach discussed in the literature review. While the artists have different ideas of their exact role in this, they all agreed that the arts can be integrated in a manner and used to promote well-being.

The findings of this comparative case study are not generalizable, since the artists were purposively sampled; however, they do reinforce many ideas and concepts discussed in the

literature review. Examples of relationships between the artists and nongovernmental

organizations, supplemented with the literature review, reveal suggested practices to

strengthen the arts in humanitarian work.

CHAPTER 5: Findings and Conclusions

5.01 Revisiting the Problem Statement and Purpose of the Study

The final chapter of this study begins by reiterating the purpose of the investigation. Since the end of the Cold War era, creative solutions to humanitarian need and assistance have become increasingly important. More holistic models are being considered to peacebuilding and humanitarian work. Previous studies state that the arts have been used in various capacities in humanitarian and peacebuilding work (Branagan, 2003; Cohen, 2005: Liebmann, 1996; Zelizer, 2004).

There is a gap in the research in regard to the relationship that artists and artists groups have with international non-governmental organizations, particularly in humanitarian work. This study has looked at four topical areas: the mobilization of artists, artists' groups and arts approaches; the role of international non-governmental organizations in crisis areas; models of peacebuilding and humanitarian work; and trends within the Latin American region. The study was developed in order to explore the interactions among these topical areas.

Based on this gap in the research, the purpose of this study was to explore the relationships between artists and international non-governmental organizations in humanitarian work, informed by a comprehensive literature review and comparative case study conducted with four artists with experience in humanitarian work.

5.02 Research Questions and the Methods of Inquiry

With this purpose in mind, research questions were designed to address the problem statement identified in this study. The main research question asks *how are artists and artists' groups involving themselves in peacebuilding and humanitarian work?* From this main question, four sub-research questions were formulated. The first question asks *what is the relationship between*

arts-based peacebuilding activities and international NGOs? Then, have models of arts-based activities in humanitarian work been created? How are the artists trained to work on peacebuilding initiatives? And finally, how are artists communicating and forming networks in peacebuilding and humanitarian work?

With the objective to answer these questions, a research methodology was established. The study began with a comprehensive literature review examining the four topical areas. The literature review began by exploring what is art and who are artists, and then looking at the arts within peace education. From there, the literature review investigated non-governmental organizations and their role within peacebuilding and humanitarian work. Then, the literature review analyzed peacebuilding and humanitarian models that are being theorized and applied. Finally, trends in Latin America were examined.

The second method of inquiry was a comparative case study that investigated four artists. The four artists were Moshe Cohen of Clowns Without Borders; Roberta Levitow of Theatre without Borders; Joanna Sherman of Bond Street Theatre; and Francisco Letelier, an independent artist. All of these artists have experience in working internationally and in humanitarian work. Interviews were conducted with these four artists, looking at their experiences in their work and the work of the organizations with which they that are affiliated. The comparative case study helped to answer the research questions and identify the relationships that artists have with international NGOs.

5.03 Findings Based on the Conceptual Framework

As described in the previous sections, there are four main topical areas of this study. The conceptual framework schematic is shown in Figure 1. Each of these four topical areas, mobilization of artists, artists' groups and arts approaches, the role of international non-governmental organizations in crisis areas, models of peacebuilding and humanitarian work, and

trends within the Latin American region, will now be summarized across the data collected in this study.

5.04 Mobilization of Artists and Arts Approaches in Humanitarian Work

      The mobilization of artists and arts approaches was a reoccurring theme among the artists interviewed. The literature review defined the arts and artists and begin to articulate the arts in peace education and other peace initiatives. Data collected through the interviews indicate that there is a growing trend of artists forming networks and groups that serve artists in several ways, particularly in regard to international humanitarian programming. This study wanted to begin to examine these networks and communications among artists. The represented artists engaged in networking and communication groups to varying degrees. It was also discovered that the four artists exhibited varying levels of 'incorporation'. Figure 6 displays a simple table that represents the artists' levels of incorporation from independent artist Francisco Letelier to Bond Street Theatre Coalition which is incorporated into a nongovernmental organization.

Figure 6: Levels of Incorporation

Artist	Affiliated with	Status of Incorporation
Francisco Letelier	Independent	Independent
Roberta Levitow	Theatre Without Borders	Unincorporated, virtual and volunteer based
Moshe Cohen	Clowns Without Borders	In the process of incorporating to 501(c)(3) status
Joanna Sherman	Bond Street Theatre Coalition	Incorporated NGO, affiliated with UN Department of Public Information

5.05 Role of International Nongovernmental Organizations

There is little literature describing the relationship of artists in humanitarian work and NGOs. Nevertheless, the literature review did examine the varying roles that NGOs have established for themselves. The literature shows that NGOs are confronting several challenges in their work. These challenges include coordination (of lack there of) among NGOs and other entities working in the same area; and the struggle to remain neutral entities particularly in conflict areas. These challenges are examples of mirrored trends for artists in humanitarian work. It was anticipated that the relationship among artists and NGOs would primarily involve funding; however, the data collected through public documents and interviews begins to tell a different story. Rather than the primary relationship being a matter of funding, the data show that relationships are not that one-dimensional. Concepts such as the piggybacking and the influence that NGOs' missions and objectives have on artists as well as the issue of neutrality while working internationally have became more prevalent relationships among the two entities. These will be further discussed below.

5.06 Models of Humanitarian Work and Peacebuilding

The literature review examined models of peacebuilding and humanitarian work that are currently being applied as well as debated in the field. The literature review discussed that humanitarian assistance can be divided into short-term and long-term phases (Abiew, 2003). The short-term covers immediate needs such as shelter, medicine and food while the long-term objectives focus on reconstruction and development as well as reconciliation. NGOs at times find themselves involved with both of these phases. The interviewees also alluded to participating in one or both of these phases. For example, Clowns Without Borders primarily enters refugee camps to relieve tensions and make children laugh, this might be considered meeting the objectives of the short-term. While Bond Street may work with local artists to

produce art works that might be relevant to that time and that might result in the beginning of the reconciliation process. The Taxonomy of the Arts in Humanitarian Work (see Figure 4 p. 53) maps out the various ways that the arts are being used. The concept of a holistic approach in humanitarian work was also discussed. This suggests that humanitarian work needs to begin to consider more long-term relief and that, in fact, humanitarian assistance should include short and long-term goals as discussed above.

5.07 Latin America

This study initially intended to examine the relationship between artists in humanitarian work and international nongovernmental organizations within the region of Latin America. While the artists had experience or knowledge of humanitarian work in Latin America, the interviews resulted in focusing more on the general relationship to NGOs within their work. The models resulting from this study that will be discussed in the following sections, begin to show relationships between artists and NGOs. These models can be further examined and applied to specific programs and projects being carried out in Latin America.

5.08 Lessons Learned about the Topic

Upon carefully collecting and analyzing data through the literature review and comparative case study, several recurring themes have emerged. Pulling from literature in the fields examined and case study data, themes in the arts and humanitarian work will now be discussed in the following two sections. The first discusses issues that directly apply to artists working in international programming and the second is directed to the strengthening the role of the nongovernmental organizations in supporting this work. This discussion will provide recommendations for artists and international NGO administrators working in humanitarian work.

5.09 Lessons Learned for the Artists

Advocating for the role of the arts in peacebuilding and humanitarian work needs to be further encouraged. Networking and communication among artists has become more prevalent and valued. Theatre Without Borders has built its main objective around sharing information and connecting artists. Its advocacy role has been furthered by its partnership with Brandies University's Coexistence International Program. Creating knowledge networks and advocacy networks as described in the literature review by Keck & Sikkink (1998) and Stone (2002) must be further examined. How can these networks have a greater effect on creating more opportunity for international arts programming particularly within humanitarian work? Can networks like this be sustained by a volunteer basis only?

This again sheds light on the level of incorporation noted on Figure 6. Theatre Without Borders, while very young in its age, has thus far been successful in building a network and sharing information over the worldwide web. Can this sustain itself or will it begin to feel pressure to incorporate itself like Clown Without Borders? Cohen stated that CWB feels that incorporating into a 501(c)(3) needs to be the next step because the demands on the organization are currently too great. Bond Street Theatre Coalition has been incorporated for years and consequently from this and its long history of artistic humanitarian work, has established itself as an international nongovernmental organization and is one of 1500 NGOs recognized by the United Nations Department of Public Information. Bond Street has been able to use this affiliation and its NGO status to leverage building relationships with other organizations particularly UN agencies. It has advocated for the inclusion of the arts within humanitarian work. It is recommended that Bond Street continue to use its leverage to advocate for the recognition of the arts by international nongovernmental organizations. For example, if artists are collaborating with NGOs, then this collaboration can be included in the NGOs annual report. Despite the artists' assertions of partnering practices such as piggybacking

and receiving access, there was no clear evidence of collaboration found in many of the NGOs annual reports.

Meetings among artists have been found to be beneficial in sharing information and experiences as well as building partnerships. While Letelier expressed his desire to distance himself from intentional artists' communities, all of the artists participated in several events annually that brought artists together. These annual meetings can begin to strengthen the argument to include arts within humanitarian work and begin to secure funding sources and more systemized piggybacking efforts. As stated in the literature review by Cohen (2005), "Artists who contribute to reconciliation and peacebuilders who incorporate cultural work in their practice could benefit from opportunities to share their learning with colleagues and to reflect on the ethical questions that inevitably arise in their" (p. 3). This exhibits the importance of communication and information sharing. It also suggests that work in the arts in a humanitarian context may begin to have ethical and maybe political implications.

Neutrality surfaced frequently when addressing humanitarian work in the literature review as well as in the interviews. Neutrality may qualify as being an ethical implication that face both NGOs and artists as well as political. Data derived from the interviews indicated that all of the artists have thought about the issue of neutrality and very often consciously make choices in its regard. Letelier has positioned himself as an active member of the human rights arena and therefore has chosen to breach neutrality at times to educate and disseminate information. Clowns Without Borders commits itself to neutrality and does not take political sides. Theatre Without Borders does not take political sides either but its founders continue to examine this. Furthermore, TWB aims to combat the isolation of artists in many geographic areas by providing an inclusive network. Bond Street has had several instances that have required them to examine neutrality. Generally when working in refugee camps Bond Street

remains neutral. It encounters more of a political orientation when working with local artists on arts pieces. Sherman of Bond Street was also able to articulate neutrality within the context of funding, particularly grants from governments. This was a result of experiences she had receiving funding from the US State Department. The literature review discusses that NGOs, usually humanitarian NGOs, that strive to be neutral can jeopardize this by receiving funding from governments that may have a political agenda (Abiew, 2003; Aall, 1994; Mertus, 2004). Despite this, Sherman did not feel that funding from the US State Department had any influence on the outcome of the funded project.

The above section outlined several aspects for artists in humanitarian work to consider. These aspects should also be examined by NGO administrators. In the next section the study will discuss the lessons learned that can be of direct use to NGO administrators.

5.10 Lessons Learned for Strengthening the Role of NGOs

This study was conducted because there was a gap in the research in regard to the relationship among artists and nongovernmental organizations in humanitarian work. Artists are becoming more networked and organized and preparing themselves to offer international arts programming. Because of this, NGOs need to devote more time to integrating the artists in project planning. The data collected through the interviews indicated that the concept of piggybacking can be explored and developed to a greater extent. Piggybacking, the term coined by Cohen, provides artists with logistical assistance in working in refugee camps, schools and other community settings that have a presence by NGOs. The first step to piggybacking is providing the artists with access. This is coupled with other logistics such as transportation and maps. Nongovernmental organizations should continue to foster this relationship. Once the above basics to piggybacking are met, a partnership among artists and NGO administrators can be formed. This partnership can grow to meet the coordination and cooperative levels of

partnership and aspire to meet the collaboration level as described by Ray (2002). Ray (2002) states that collaboration is "the most intense way organizations work together while maintaining separate identities" (p. 17). Bond Street seems to be reaching these partnership levels with NGOs. Sherman discusses daily meetings attended by NGO administrators,

> … they go around and talk about the nuts and bolts about running refugee camp, I thought this is great, they are cooperating with each other. Well, of course, you cannot have everyone doing the same thing, you need to coordinate. This was interesting insight to how they run these things. And when it came around to us we said, we have programs with kids, and you have kids that are… We are going to do this work with kids if anyone thinks that this would be useful to your group [NGOs]. And after people came up to us and asked if we could work with them, etc. We were just one of the gang and accepted completely.

NGOs can to provide more opportunity to include artists in planning and logistical meetings like described by Sherman. Theatre Without Borders' meetings and symposiums invite artists, peacebuilding practitioners and NGO administrators to discuss themes applicable to this work. The literature review discussed that many scholars are calling on NGOs to strengthen partnerships and coordination. Dress (2005) argues that without this, there is little hope that conflicts can be resolved. Lederach (1997) explains that "the international community [must] adopt a new mindset—that we move beyond simple prescription of answers and modalities for dealing with conflict that come from outside the setting and focus more attention on discovering and empowering the resources, modalities, and mechanisms for building peace that exist within the context" (p. 95). Lederach continues by stating that "cultural resources" may help in this process (p. 95). NGO administrators can turn to artists to facilitate tapping into "cultural resources" to which Lederach refers.

### 5.11 Further Recommendations and Avenues for Future Research

This study conducted four in-depth interviews with artists that have worked and continue to work in humanitarian efforts. The following are areas that represent avenues for further research and will be discussed below:

- Compile artists' experiences in working in humanitarian work.

- Survey and interview nongovernmental organization administrators about their experiences and thoughts of the arts within humanitarian work.

- Expand the models developed in this study, particularly the Taxonomy to the Arts in the International Humanitarian System (see Figure 4, p. 53)

- Further investigate the model Relationships of Artists and NGOs in Humanitarian Work (see Figure 7 below).

- Focus and apply the models derived from this study to regional studies.

There is a need to continue collecting data from other artists working in this area. It would be useful to begin compiling artists' experiences and sharing that information with other artists and NGO administrators. It is also recommended that researchers look to interview and survey NGO administrators. This will provide information that might not be readily available to the public. It would be helpful to get the perspective of the use and integration of the arts by NGO administrators. One of the most intriguing discoveries of the study is the mirrored question of neutrality that face both the artists and nongovernmental organizations when working in areas in need of humanitarian assistance. The data collected resulted in the formation of the model entitled Relationships of Artists and NGOs in Humanitarian Work (see Figure 7). This begins to apply the 'goals' mapped out in the Taxonomy to the Arts in the International System (see Figure 4, p. 53) and describe how they are related to goals and practices of nongovernmental organizations and other groups associated with global civil society. Note that humanitarian and human rights NGOs are overlapping and the other civil

society groups such as *transnational advocacy networks* are included (Keck & Sikkink, 1998). The literature reveals that at one time humanitarian and human rights NGOs had very different agendas. Humanitarian NGOs wanted to serve immediate basic needs including water, shelter, and food while human rights NGO wanted to create social change by putting pressure on key players such as governments. Humanitarian NGOs prided themselves on neutrality while human rights NGOs focused on political pressure. However, since post-Cold War there have been several humanitarian crisis that have demanded that NGOs of all kinds reevaluate their objectives and political stands, for this reason, these types of NGOs on the model are overlapping.

Figure 7: Relationships of Artists and NGOs in Humanitarian Work
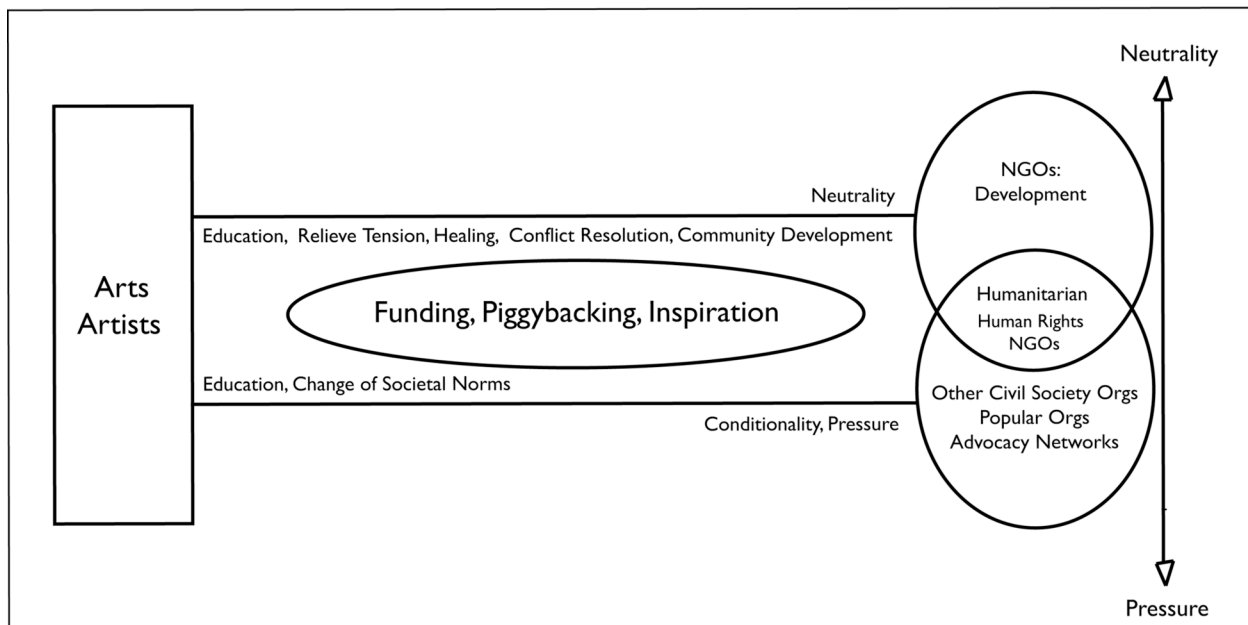
All of the 'goals' of the arts in humanitarian work from the taxonomy are articulated, but divided to parallel the NGOs goals. For example, the arts that aim to relieve tensions might not have any political implication, rather artists just want to bring the arts into refugee camps to make children laugh. However, some artists are producing arts programming that is intended to change societal norms, similar to the actions of advocacy networks and human rights

organizations. Artists from the US are working with local artists in conflicted areas to produce work that has a political orientation.

To educate is the only of the six goals that is listed both in the neutral path and the pressure path. The arts within education can be used in both of these paths. Education through the arts can be used in schools for peace education. This would be a neutral orientation used to build conflict resolution and communication skills, for example. Education through the arts can also be used in protest and other public forms. In this instance, the arts are being used to educate the public, for example, on an issue with the intention to mobilize or build political leverage.

Initially in the study, it was suspected that the relationship between artists and NGOs was primarily financial. This was not the case. Artists and NGOs have to make similar choices within their humanitarian work. They must choose to remain neutral, pressure for social change or sometimes balance both neutrality and political orientation. NGOs are beginning to have to consider neutrality and pressure within their missions and sometimes partner with other NGOs that may have a political orientation. The artists interviewed represented artists that remain neutral, have a political orientation or desire to pressure for change and participate in both of these paths. The artists that were able to participate in all of the goals outlined in the taxonomy- neutral and political- were part of Bond Street Theatre Coalition. Out of all the artists and organizations Bond Street was the most incorporated, as mentioned, and is actually an NGO itself (see Figure 6, p. 86). This demonstrates that there is value in artists that engage in humanitarian work to incorporate themselves. Incorporation might provide more opportunity to participate in the diverse goals of the arts within the international humanitarian system and partner greater with other NGOs.

The model indicates the three further relationships that emerged from the artists'
interviews: funding, piggybacking, and inspiration. These three relationships can happen
simultaneously within the framework of any of the goals outlined in the Taxonomy to the Arts
in the International Humanitarian System (see Figure 4, p. 53). The next step to this research is
to continue to develop the model of the relationships of artists and nongovernmental
organizations. It will be applied to artistic trends in Latin America, particularly in Colombia in
the next academic year. This model could help begin to systemize and professionalize artists in
relation to international nongovernmental organizations in humanitarian work.

This paper will be a resource to the University of Oregon Arts and Administration
community and I intend to reach more people by way of a submitted journal article. The
objective of this master's project was to be an exploratory study into the relationship of the
artists in humanitarian work and nongovernmental organizations. The results of this study are
not generalizable. However this study provides valuable findings that can be further explored
and looked at in various academic fields.

Appendices

Appendix A: Interview Protocol for Arts Organizations

Case Study:

Key Descriptor:

Date: **Interview Location:**

Interviewee Details:

Consent: **Written (form)**   **Audio Recording**   **OK to Quote**

              Review Quote _____

Notes on Interview Context:

Key Points:
CODING	INFORMATION	NOTES

Semi-Structured Interview Questions:

A. Background/ Program Development
1) What was the organization's first experience with the arts and humanitarian work? How did it emerge?
2) What are some present challenges that the organization is seeing its your work?
3) How does the organization select sites and communities to realize your work?
4) What programs have been realized in Latin America? Currently?

Appendix A Continued: Interview Protocol for Arts Organizations

Appendix A Continued: Interview Protocol for Arts Organizations

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B. Domestic Side Planning
   1) How does the organization fund its programs?
   2) Has the organization had relationships with int'l NGOs?
   3) What have these relationships consisted of?
   4) Does the organization reference research or theories in creating your programs? What are dome examples?
   5) How has the organization trained artists to work with the arts in humanitarian work?
   6) How else does the organization prepare the artists before going abroad to work?

C. International Areas
   1) Abroad has the organization been able to collaborate with local artists?
   2) In what ways are artists abroad mobilizing themselves in similar humanitarian work?
   3) Has the organization worked with local NGOs abroad? How so?
   4) Has the organization created models of the arts in humanitarian work based on your int'l work?
   5) How does the organization see the future of arts and humanitarian work?

Appendix B: Interview Protocol for Artists

_____

Case Study:

Key Descriptor:

Date: **Interview Location:**

Interviewee Details:

Consent: **Written (form)**   **Audio Recording**   **OK to Quote**

                              Review Quotes _____

Notes on Interview Context:

Key Points:
CODING   **INFORMATION**   **NOTES**

_____

Semi-Structured Interview Questions:

A. Background/ Program Development
1) What was your first experience with the arts and humanitarian work? How did it emerge?
2) How do you select sites and communities to realize your work?
3) What programs have been realized in Latin America? Currently?
4) What are some present challenges that you are seeing in your work?

B. Domestic Side Planning
1) How are your programs funded?
2) Have you had relationships with int'l NGOs?
3) What have these relationships consisted of?
4) Have you used research or theories in creating your programs?
5) How have you trained yourself and other artists to work with the arts in humanitarian work?

Appendix B Continued: Interview Protocol for Artists

6) How do you prepare yourself before going abroad to work?

<u>C. International Areas</u>
1) Abroad have you been able to collaborate with local artists?
2) In what ways are artists abroad mobilizing themselves in similar humanitarian work?
3) Have you worked with local NGOs abroad? How so?
4) Have you created models of the arts in humanitarian work based on your int'l work?
5) What do you see as the future of arts and humanitarian work?

Appendix C: Data Collection Sheet for Document Analysis

Case Study:

Key Descriptor:

Date: **Document Location:**

Document Type: ____ **Report, Article, Book etc**   ____ **Travel logs**
                  ____ **Artists Instructional Materials**
                  ____ **Peacebuilding/Humanitarian Relief Models**
                  ____ **Arts Organizations' Written Materials**
                  ____ **Online Information**   ____ **NGOs Annual Reports**
                  ____ **Notes**   ____ **Other:**

Reference Citation:

CODING	INFORMATION	NOTES

Appendix D: Data Collection Sheet for Participant Observation

Case Study:

Key Descriptor:

Date: **Activity Location:**

Activity: ___ **Participant in Workshop, Panel, or Forum**
                 ___ **Research Project**
                 ___ **Participation in organizational meeting**

Details:

CODING	OBSERVATION	NOTES

Appendix E: Sample Recruitment Letter to Artist

<Date>

<Name>
<Address>
<City/State/Zip>

Dear <POTENTIAL INTERVIEWEE>:

You are invited to participate in a research project titled *The Arts, Humanitarian Work, and Peacebuilding* conducted by Susan Appe from the University of Oregon's Arts and Administration Program. The purpose of this study is to understand initiatives created by artists that may play a role in peacebuilding and humanitarian work and is being conducted as part of the requirements of a graduate degree. The study also intends to examine the relationship of these initiatives to international non-governmental organizations.

Various forms of arts have been credited for playing a role in peacebuilding and have been included in humanitarian relief efforts. These activities are being undertaken by artists and community members in many regions of the world; however, there is very little scholarly research examining and documenting these projects. To begin to address this need for more research, this investigation will examine the various forms of art such as drama, music, visual arts, movement and the literary arts that are being used to in peacebuilding and humanitarian work by individual artists and artists groups.

You were selected to participate in this study because of your leadership position with <NAME OF RELEVANT CASE STUDY ORGANIZATION or ARTIST> and your experiences with and expertise pertinent to the arts in humanitarian work and peacebuilding. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2006. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at <NAME OF ORGANIZATION>, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at sappe@uoregon.edu, or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Susan Appe

Appendix F: Sample Consent Form

Research Protocol Number: X218-06
The Arts, Humanitarian Work, and Peacebuilding
Susan Appe, Principal Investigator
University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *The Arts, Humanitarian Work, and Peacebuilding* conducted by Susan Appe from the University of Oregon's Arts and Administration Program. The purpose of this study is to understand initiatives created by artists that may play a role in peacebuilding and humanitarian work and is being conducted as part of the requirements of a graduate degree. The study also intends to examine the relationship of these initiatives to international non-governmental organizations.

Various forms of arts have been credited for playing a role in peacebuilding and have been included in humanitarian relief efforts. These activities are being undertaken by artists and community members in many regions of the world; however, there is very little scholarly research examining and documenting these projects. To begin to address this need for more research, this investigation will examine the various forms of art such as drama, music, visual arts, movement and the literary arts that are being used to in peacebuilding and humanitarian work by individual artists and artists groups.

You were selected to participate in this study because of your experiences with and expertise pertinent to the arts in humanitarian work. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in an in-person interview, lasting approximately one hour, during winter 2006. If you wish, interview questions will be provided beforehand for your consideration. The Interview will take place at your office or a location of your choice. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. If you wish, a pseudonym may be used with all identifiable data that you provide. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission.

I anticipate that the results of this research project will be of value to the arts sector as a whole. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at sappe@uoregon.edu, or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

_____   I consent to the use of audiotapes and note taking during my interview.

_____   I consent to my identification as a participant in this study.

Appendix F Continued: Sample Consent Form

_____

_____   I consent to the potential use of quotations from the interview.

_____   I consent to the use of information I provide regarding the organization with which I am associated.

_____   I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

_____   I wish to maintain my confidentiality in this study through the use of a pseudonym.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Susan Appe
sappe@uoregon.edu

Appendix G: List of Participants

Francisco Letelier
Artist, Human rights Activist, Venice, California
Interview date: January 27, 2006
Interview location: Venice, California

Moshe Cohen
International Ambassador
Clowns Without Borders, San Fransico, California
Interview date: January 28, 2006
Interview location: Redcat, CalArts, Los Angeles, California

Roberta Levitow
Theatre Without Borders
Interview date: January 28, 2006
Interview location: Los Angeles Cathedral, California

Joanna Sherman
Artistic Director
Bond Street Theatre, New York, New York
Interview date: April 4, 2006
Interview location: Bond Street Theatre studio and office, New York, New York

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Relationships Between Artists and International Nongovernmental Organizations in Humanitarian Work

Abstract

Creative solutions to humanitarian needs and assistance have become increasingly important in world affairs since the end of the Cold War. This paper looks at the relationships between artists and international nongovernmental organizations in humanitarian work by addressing four main topical areas: the mobilization of artists, artists' groups and international arts approaches; the role of international non-governmental organizations in crisis areas; models of peacebuilding and humanitarian work; and trends within Latin America. Findings from the study contributes to a growing and innovative body of research necessary for professionals in peacebuilding and arts fields as well as the non-governmental sector.

Introduction

Throughout the world, the post-Cold War era has brought about significant crisis comprised of armed conflict and natural disasters. In post-crisis efforts, several players have emerged to provide services to these regions such as intergovernmental organizations, nongovernmental organizations, and grassroots community groups. Artists and artists' groups have also found themselves playing a part in the aftermath of conflict and natural disasters. This paper investigates how artists are positioning themselves and initiating work within peacebuilding and the humanitarian field. This study involves the relationship of these arts initiatives with international non-governmental organizations. The study is informed by a literature review and comparative case study. It concludes with lessons that are applicable to artists and nongovernmental organization administrators in regard to humanitarian work.

Research Questions and the Methods of Inquiry

The main research question of this study asks *how are artists and artists' groups involving themselves in peacebuilding and humanitarian work?* From this main question, four sub-research questions were formulated. The first question asks *what is the relationship between arts-based peacebuilding activities and international NGOs?* Then, *have models of arts-based activities in humanitarian work been created? How are the artists trained to work on peacebuilding initiatives?* And finally, *how are artists communicating and forming networks in peacebuilding and humanitarian work?*

With the objective to answer these questions, a research methodology was established. The study began with a comprehensive literature review examining the four topical areas. The literature review began by exploring what is art and who are artists, and then looking at the arts within peace education. From there, the literature review investigated non-governmental organizations and their role within peacebuilding and humanitarian work. Then, the literature

review analyzed peacebuilding and humanitarian models that are being theorized and applied. Finally, trends in Latin America were examined. These four topical areas are the key components to the conceptual framework of this study and will be elaborated below.

The second method of inquiry was a comparative case study that investigated four artists. The four artists were Moshe Cohen of Clowns Without Borders; Roberta Levitow of Theatre without Borders; Joanna Sherman of Bond Street Theatre; and Francisco Letelier, an independent artist. All of these artists have experience in working internationally and in humanitarian work. Interviews were conducted with these four artists, looking at their experiences in their work and, in some cases, the work of the organizations with which they that are affiliated. The comparative case study helped to answer the research questions and identify the relationships that artists have with international NGOs.

Conceptual Framework

As conflicts and disasters continue throughout the world, peace studies, conflict resolution and humanitarian fields seek to develop more holistic models to ensure that peace and human well-being is restored and maintained. Creative solutions to humanitarian needs and assistance have become increasingly important in world affairs since the end of the Cold War. As mentioned, this study addresses four main topical areas. This investigation looks particularly at the mobilization of artists, artists' groups and international arts initiatives, the role of international non-governmental organizations in crisis areas, models of peacebuilding and humanitarian work, and trends within the Latin American region. Please refer to Figure 1 for the Conceptual Framework Schematic.?????

The first topical area, artists, artists' groups and international arts initiatives, will be a focus of the study. The arts include but are not limited to performing arts, such as drama and movement; visual arts, such as murals and sculpture; literary arts and storytelling; and

multimedia arts (Leibmann, 1996). According to the Recommendation Concerning the Status of the Artist drafted by United Nations Educational, Scientific, and Cultural Organization (UNESCO) an artist is defined as: "any person who creates or gives creative expression to, or re-creates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association." (website).

Previous studies state that artists and the arts have been used in various capacities in humanitarian and peacebuilding work (Branagan, 2003; Cohen, 2005; Liebmann, 1996; Zelizer, 2004). For example, Cohen (2005) writes: "With assistance from artists and cultural workers, many people who have survived the trauma of war are finding ways to express their suffering and give shape to experiences too horrible for words" (p. 3). Artists' initiatives are also taking shape within peace education. The integration of the arts and humanities is receiving more attention within peace education models (Stomfay-Stitz, 1998, p. 3). This topical area consists of arts approaches that are applied within peace education in the aftermath of crisis and the initiatives taken by artists in these areas. Zinn (2004) states, "The artist thinks, acts, performs music, and writes outside the framework that society has created. The artist may do no more than give us beauty, laughter, passion, surprise and drama… by doing this, the artist is telling us what the world should be like even if it isn't that way now" (p. 7-8).

Leibmann (1996) states that art approaches can foster many skills that mediation and conflict resolution look to encourage. Creative outlets can engage participants to listen better to begin to understand a different angle to the conflict. The arts tap into the use of creativity and emotions to build towards change (Leibmann, 1996). Cooperative arts, such as community

arts, can begin to build togetherness and strengthen communication between participants as mentioned previously (Rizzolo & Schuler, 2003; Leibmann, 1996).

Figure 1: Conceptual Framework Schematic

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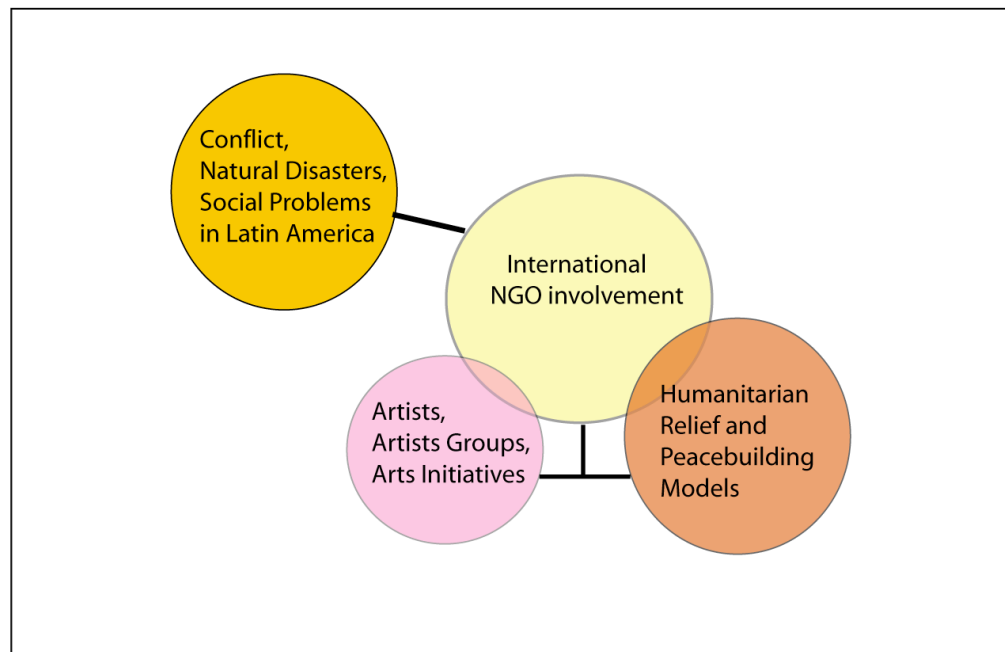
The second topical area examined was international nongovernmental organizations and their role in crisis areas. NGOs have been defined in various way and varying definitions are accompanied by different interpretations of their roles and influence within humanitarian assistance, development and the international community as a whole. Simmons (1998) cites a United Nations definition of a NGO as a:

> Non-profit entity whose members are citizens or associations of citizens of one or more countries and whose activities are determined by the collective will of its members in response to the needs of the members of one or more communities with which the NGO cooperates (p. 83).

This definition is broad, but it eliminates groups such as corporations and businesses, political parties, and revolutionary groups (Simmons, 1998, p. 83). The post-Cold War era has seen an increase in the number of NGOs and their significance within conflict resolution, peacebuilding, human rights and international development. More often, NGOs are aiming to empower community members to ensure and sustain peace. In response to encouraging empowerment, international NGOs as a whole have adopted new models, theories and practices within their work (Forman & Stoddard, 2002). These shifts within the NGO sector become increasingly important with the peacebuilding process and issues with the concept of neutrality have emerged.

The question of neutrality produces a discussion that alludes to some of the challenges that NGOs have working together and working in crisis areas in general. Different types of NGOs have handled the question of neutrality in different manners. For example. humanitarian NGOs seek to maintain their neutrality whereas human rights NGOs have a more political orientation in crisis areas. Neutrality for NGOs means "that the organizations do not take sides in the conflict" (Lischer, 2003, p. 80). Lischer (2003) states that while humanitarian NGOs can intend to be neutral, their work can have political ramifications. The literature suggests that humanitarian aid can at times encourage and fuel more war (Lischer, 2003; Anderson, 1999; Resource pack, 2004). There are several recommendations for humanitarian NGOs to ensure that the organizations do not perpetuate war. Lischer (2003) suggests that, first, the humanitarian NGOs can improve security at the aid site and secondly, reduce the aid that is being made available. The latter introduces the concept of conditionality and through conditionality humanitarian NGOs are employing tactics familiar to human rights NGOs.

Conditionality is usually the result of forgoing neutrality for a specific purpose. It aims to "modify the political behavior of a regime or armed group" (Resource pack, 2004, 3.1). Lischer

(2003) states that employing conditionality is using humanitarian aid as "leverage" (p. 103).

Many times for humanitarian NGOs, this leverage is not necessarily to push policy change or to

determine the course of the conflict; rather, it is to avoid situations in which the aid, its

providers and recipients are in danger (Lischer, 2003). This is a significant distinction.

Humanitarian NGOs' breach of neutrality does not always intend to change policy, whereas

human rights NGOs have every intention of affecting policy and promoting social change.

Despite the desire of neutrality Lischer (2003) argues that "in reality… humanitarian

action in a conflict zone will have political, and possibly military, consequences regardless of the

nonpolitical intentions of the provider" (p. 86). Anderson (1999) states, "NGOs must be clearly

on the side of those who are poor and marginalized, those against whom societies discriminate,

and their aid must support systemic change toward justice rather than simply keep people alive

to continue to live in situations of injustice" (p. 7). This statement suggests that NGOs of any

kind cannot (and should not) be neutral when providing aid.

NGOs can also jeopardize neutrality by accepting funding from sources that have an

invested political agenda such as governments. Humanitarian NGOs receive as much as 90% of

their financial resources from governments of rich countries (Abiew, 2003, p. 26). Abiew (2003)

explains that this can have a substantial influence on the actions of the humanitarian NGOs. He

states that "NGOs are influenced by different sets of interests and concerns which in turn

shape the mandates and operations of the organization" (p. 26). Skodas (2003) argues that

"states very often fund NGOs to promote their foreign policy objectives" (p. 322). Beyond

financial resources, Aall (1994) writes that "powerful states usually provide a kind of leadership

and determination" that affects the work of the NGOs (p. vii). Mertus (2004) cites that some

NGOs that have partnered with governments are criticized by human rights NGOs. In regards

to working with the U.S. government, humanitarian NGOs have been called "cheap service

providers" (p. 152). Relationships between NGOs and states, whether financial or in the form of guidance, can compromise neutrality.

The next topical area is practiced models of peacebuilding and humanitarian work. The literature states that humanitarian assistance has several different stages but that immediate humanitarian relief and long-term peacebuilding are linked in several ways. Lederach (1997) states that each of the fields working in a conflicted area "has the potential to move the conflict progression forward constructively…" (p. 74). He states: "…any given immediate intervention is connected to movement toward a longer-term goal, perhaps best articulated as the concept of sustainable development" (p. 75). Abiew (2003) divides humanitarian assistance into the short-term and long-term phases. The short-term phase includes immediate relief "such as food, water, sanitation equipment, medicine, shelter, human rights monitoring and in capacity-building and conflict resolution" (p. 28). Long-term objectives include projects that support "economic and social reconstruction and development, and in reconciliation processes that help community become self-sustaining" (p. 28). Models of peacebuilding and humanitarian assistance in general are complex and comprised of several phases and players, the results from this study suggest that artists also have a role in humanitarian and peacebuilding phases.

Trends within Latin America is the last topical area of this study. Since the 1990s, Latin America has undergone major shifts to privatization, democracy and free markets introducing several new phenomena, while human rights continue to be an issue for the region (Williams, 2004). Without a doubt, these trends hold an important place within the study and can provide a context within which the other topical areas are explored. Needless to say, the recommendations derived from this study did not focus primarily on Latin America.

The conceptual framework focused on the trends of international nongovernmental organizations and where humanitarian work has intersected with the arts and the work of

artists. The need for more research based on artists' perspectives and experiences working with international nongovernmental organizations can help to identify how the arts can play a greater role in peacebuilding and other humanitarian work. Now, informed by the conceptual framework and literature review, this study elaborates a comparative case study that will look at the perspectives of four artists with experience in humanitarian work and international arts programming.

Comparative Case Study

With the objective to answer the research questions- focusing on artists working in humanitarian work and their relationships with international non-governmental organizations- this investigation utilized a comparative case study. The four cases investigated were three arts groups: Clowns Without Borders, Theatre Without Borders, Bond Street Theatre Coalition and one independent artist, Francisco Letelier; all having experience in working in peacebuilding and humanitarian work.

Using the information compiled from the literature review and influenced by Simmons (1998) taxonomy of the work of NGOs, a chart entitled Taxonomy to the Arts in the International Humanitarian System has been elaborated (see Figure 2). The taxonomy identifies six specific goals that the arts within humanitarian work intend to accomplish. Some of these goals are overlapping and happen simultaneously. The taxonomy then lays out the various components to each of the goals. As the study begins to look in-depth at artists' experiences in humanitarian work, this taxonomy will be helpful in organizing the various elements and occurrences of the arts within the context of humanitarian work.

The results of the comparative case study suggest concepts and trends within the arts and international work that coincide with shifts in humanitarian fields that were also revealed in the literature. There were many themes that emerged from the interviews. It is clear that all

Figure 2: Representative Goals of the Arts in the International Humanitarian System

Goals	Facilitators	Activities	Targets	Funding	Areas of Activity
Educate	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	informational media, theatrical works, public art installations, workshops, exhibitions, stories, film	local officals, community members, children	government funding, local NGOs, INGOs, foundations	communities, conflict areas, schools, transnational communities
Relieve Tensions	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	theatrical work, public art installations, workshops, exhibitions, stories, film	community members, children	government funding, local NGOs, INGOs, foundations	communities, conflict areas, schools, areas hit by natural disasters
Solve problems, Conflict Resolution	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	theatrical works, public art installations, workshops, exhibitions, stories, film	local officals, community members, children	government funding, local NGOs, INGOs, foundations	communities, conflict areas, schools
Change Societal Norms	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	protests, informational media, theatrical works, public art installations, workshops, exhibitions, stories, film	international actors, governments, local officals, community members, private sector, children	government funding, local NGOs, INGOs, fundraising campaigns, foundations, membership	communities, conflict areas, schools, transnational communities
Healing	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	theatrical works, public art installations, workshops, exhibitions, stories, video	community members, children	government funding, local NGOs, INGOs, foundations	communities, conflict areas, schools, areas hit by natural disasters
Community Development	artists, educators, community members, local officials, INGOs personnel, local NGO personnel	theatrical works, public art installations, workshops, exhibitions, stories, video	community members	government funding, local NGOs, INGOs, foundations	communities, conflict areas, schools, areas hit by natural disasters

the artists have similar missions but the impetus to their work can vary. Clowns without

Borders intends to relieve tensions and make children and communities laugh. Theatre Without

Borders wishes to provide a space for conversations among artists doing international work.

Bond Street Theatre Coalition desires to relieve tensions, like CWB, and also cultivate relationships and pieces with artists living in conflicted areas. Bond Street also sees a future for a training center or physical hub for artists working internationally called Cultural Peace Corps. Finally, Letelier uses his art to engage communities, educate community members and promote human rights.

Interviews indicated that all artists have had experience working in some capacity with nongovernmental organizations. These relationships included funding, the concept of piggybacking and influence of nongovernmental organizations' missions and objectives have on the artists all of which will be discussed further in the following section. When discussing international areas with the participants, three themes were also illuminated. It became clear that neutrality or political implications within the work of the artists is something that all artists had questioned. This debate over neutrality is also seen by international nongovernmental organizations, as noted in the literature. Communication and networking among artists is another theme to which many of the artists are focusing. Networks by the internet and annual meetings of artists provide space for communication and sharing of ideas. Lastly, the artists talked about their perception of their role in the holistic approach discussed in the literature. While the artists have different ideas of their exact role in this, they all agreed that the arts can be integrated in a manner and used to promote human well-being.

The findings of this comparative case study are not generalizable, since the artists were purposively sampled; however, they do reinforce many ideas and concepts discussed in the literature review. Examples of relationships between the artists and nongovernmental organizations, supplemented with the literature review, reveal suggested practices to strengthen the arts in humanitarian work.

Lessons Learned about the Topic

Upon carefully collecting and analyzing data through the literature review and comparative case study, several recurring themes emerged from this study. Pulling from literature in the fields examined and case study data, themes in the arts and humanitarian work will now be discussed in the following two sections. The first discusses issues that directly apply to artists working in international programming and the second is directed to the strengthening the role of the nongovernmental organizations in supporting this work. This discussion will provide recommendations for artists and international NGO administrators working in humanitarian work.

Lessons Learned for the Artists

Advocating for the role of the arts in peacebuilding and humanitarian work needs to be further encouraged. Networking and communication among artists has become more prevalent and valued. Theatre Without Borders has built its main objective around sharing information and connecting artists. Its advocacy role has been furthered by its partnership with Brandies University's Coexistence International Program. Creating knowledge networks and advocacy networks as described in the literature by Keck & Sikkink (1998) and Stone (2002) must be further examined. How can these networks have a greater effect on creating more opportunity for international arts programming particularly within humanitarian work? Can networks like this be sustained by a volunteer basis only?

This again sheds light on the level of incorporation noted on Figure 3. Theatre Without Borders, while very young in its age, has thus far been successful in building a network and sharing information over the worldwide web. Can this sustain itself or will it begin to feel pressure to incorporate itself like Clown Without Borders? Cohen stated that CWB feels that

incorporating into a 501(c)(3) needs to be the next step because the administrative and

programming demands of CWB are currently too great. Bond Street Theatre Coalition has

been incorporated for years and consequently from this and its long history of artistic

humanitarian work, has established itself as an international nongovernmental organization and

is one of 1500 NGOs recognized by the United Nations Department of Public Information.

Bond Street has been able to use this affiliation and its NGO status to leverage building

relationships with other organizations particularly UN agencies. It has advocated for the

inclusion of the arts within humanitarian work. It is recommended that Bond Street continue to

use its leverage to advocate for the recognition of the arts by international nongovernmental

organizations. For example, if artists are collaborating with NGOs, then this collaboration can

be included in the NGOs' annual reports. Despite the artists' assertions of partnering practices

such as piggybacking there was no clear evidence of collaboration found in many of the NGOs'

annual reports.

Figure 3: Levels of Incorporation

Artist	Affiliated with	Status of Incorporation
Francisco Letelier	Independent	Independent
Roberta Levitow	Theatre Without Borders	Unincorporated, virtual and volunteer based
Moshe Cohen	Clowns Without Borders	In the process of incorporating to 501(c)(3) status
Joanna Sherman	Bond Street Theatre Coalition	Incorporated NGO, affiliated with UN Department of Public Information

Meetings among artists have been found to be beneficial in sharing information and experiences as well as building partnerships. While Letelier expressed his desire to distance himself from intentional artists' communities, all of the artists participated in several events annually that brought artists together. These annual meetings can begin to strengthen the argument to include arts within humanitarian work and begin to secure funding sources and more systemized piggybacking efforts. Cohen (2005) states, "Artists who contribute to reconciliation and peacebuilders who incorporate cultural work in their practice could benefit from opportunities to share their learning with colleagues and to reflect on the ethical questions that inevitably arise in their" (p. 3). This exhibits the importance of communication and information sharing. It also suggests that work in the arts in a humanitarian context may begin to have ethical and maybe political implications.

Neutrality surfaced frequently when addressing humanitarian work in the literature as well as in the interviews. Neutrality may qualify as being an ethical implication that face both NGOs and artists. Data derived from the interviews indicated that all of the artists have thought about the issue of neutrality and very often consciously make choices in its regard. Letelier has positioned himself as an active member of the human rights arena and therefore has chosen to breach neutrality at times to educate and disseminate information. Clowns Without Borders commits itself to neutrality and does not take political sides. Theatre Without Borders does not take political sides either but its founders continue to examine this. Furthermore, TWB aims to combat the isolation of artists in many geographic areas by providing an inclusive network. Bond Street has had several instances that have required them to examine neutrality. Generally when working in refugee camps Bond Street remains neutral. It encounters more of a political orientation when working with local artists on arts pieces. Sherman of Bond Street was also able to articulate neutrality within the context of funding,

particularly grants from governments. This was a result of experiences she had receiving funding

from the US State Department. Humanitarian NGOs that strive to be neutral can jeopardize

this by receiving funding from governments that may have a political agenda (Abiew, 2003; Aall,

1994; Mertus, 2004). Despite this, Sherman did not feel that funding from the US State

Department had any influence on the outcome of the funded project.

The above section outlined several aspects for artists in humanitarian work to consider.

These aspects should also be examined by NGO administrators. In the next section the study

discusses the lessons learned that can be of direct use to NGO administrators.

Lessons Learned for Strengthening the Role of NGOs

This study was conducted because there was a gap in the research in regard to the

relationship among artists and international nongovernmental organizations in humanitarian

work. Artists are becoming more networked and organized and preparing themselves to offer

international arts programming. Because of this, NGOs need to devote more time to

integrating the artists in project planning. The data collected through the interviews indicated

that the concept of piggybacking can be explored and developed to a greater extent.

Piggybacking, the term coined by Cohen of CWB, provides artists with logistical assistance in

working in refugee camps, schools and other community settings that have a presence by

NGOs. The first step to piggybacking is providing the artists with access. This is coupled with

other logistics such as transportation and maps. Nongovernmental organizations should

continue to foster this relationship. Once the above basics to piggybacking are met, a

partnership among artists and NGO administrators can be formed. This partnership can grow

to meet the coordination and cooperative levels of partnership and aspire to meet the

collaboration level described by Ray (2002). Ray (2002) states that collaboration is "the most

intense way organizations work together while maintaining separate identities" (p. 17). Bond

Street seems to be reaching these partnership levels with NGOs. Sherman discusses daily meetings attended by NGO administrators,

> … they go around and talk about the nuts and bolts about running refugee camp, I thought this is great, they are cooperating with each other. Well, of course, you cannot have everyone doing the same thing, you need to coordinate. This was interesting insight to how they run these things. And when it came around to us we said, we have programs with kids, and you have kids that are… We are going to do this work with kids if anyone thinks that this would be useful to your group [NGOs]. And after people came up to us and asked if we could work with them, etc. We were just one of the gang and accepted completely.

NGOs can to provide more opportunity to include artists in planning and logistical meetings like described by Sherman. Theatre Without Borders' meetings and symposiums invite artists, peacebuilding practitioners and NGO administrators to discuss themes applicable to this work. The literature discusses that many scholars are calling on NGOs to strengthen partnerships and coordination. Dress (2005) argues that without this, there is little hope that conflicts can be resolved. Lederach (1997) explains that "the international community [must] adopt a new mindset—that we move beyond simple prescription of answers and modalities for dealing with conflict that come from outside the setting and focus more attention on discovering and empowering the resources, modalities, and mechanisms for building peace that exist within the context" (p. 95). Lederach continues by stating that "cultural resources" may help in this process (p. 95). NGO administrators can turn to artists to facilitate tapping into "cultural resources" to which Lederach refers.

**Further Recommendations and Avenues for Future Research**

The following are areas that represent avenues for further research and will be

discussed below:

- Compile artists' experiences in working in humanitarian work.

- Survey and interview nongovernmental organization administrators about their experiences and thoughts of the arts within humanitarian work.

- Expand the models developed in this study, particularly the Taxonomy to the Arts in the International Humanitarian System (see Figure 2)

- Further investigate the model Relationships of Artists and NGOs in Humanitarian Work (see Figure 4).

- Focus and apply the models derived from this study to regional studies.

There is a need to continue collecting data from other artists working in this area. It

would be useful to begin compiling artists' experiences and sharing that information with other

artists and NGO administrators. It is also recommended that researchers look to interview and

survey NGO administrators. This will provide information that might not be readily available to

the public. It would be helpful to get the perspective of the use and integration of the arts by

NGO administrators. One of the most intriguing discoveries of the study is the mirrored

question of neutrality that face both the artists and nongovernmental organizations when

working in areas in need of humanitarian assistance. The data collected resulted in the

formation of the model entitled Relationships of Artists and NGOs in Humanitarian Work (see

Figure 4). This begins to apply the 'goals' mapped out in the Taxonomy to the Arts in the

International System (see Figure 2) and describe how they are related to goals and practices of

nongovernmental organizations and other groups associated with global civil society. Note that

humanitarian and human rights NGOs are overlapping and the other civil society groups such as

transnational advocacy networks are included (Keck & Sikkink, 1998). As discusses, literature

reveals that at one time humanitarian and human rights NGOs had very different agendas. Humanitarian NGOs wanted to serve immediate basic needs including water, shelter, and food while human rights NGO wanted to create social change by putting pressure on key players such as governments. Humanitarian NGOs prided themselves on neutrality while human rights NGOs focused on political pressure. However, since post-Cold War there have been several humanitarian crisis that have demanded that NGOs of all kinds reevaluate their objectives and political stands, for this reason, these types of NGOs on the model are overlapping.

Initially in the study, it was suspected that the relationship between artists and NGOs was primarily financial. This was not the case. Artists and NGOs have to make similar choices within their humanitarian work. They must choose to remain neutral, or pressure for social change or sometimes balance both. NGOs are beginning to have to consider neutrality and pressure within their missions and sometimes partner with other NGOs that may have a political orientation. The artists interviewed represented artists that choose to remain neutral, have a political orientation or desire to pressure for change or participate in both of these paths. The artists that were able to participate in all of the goals outlined in the taxonomy- neutral and political- were part of Bond Street Theatre Coalition. Out of all the artists and organizations Bond Street was the most incorporated, as mentioned, and is actually an NGO itself (see Figure 3). This demonstrates that there is value in artists that engage in humanitarian work to incorporate themselves. Incorporation might provide more opportunity to participate in the diverse goals of the arts within the international humanitarian system and partner greater with other NGOs.

Figure 4: Relationships of Artists and NGOs in Humanitarian Work
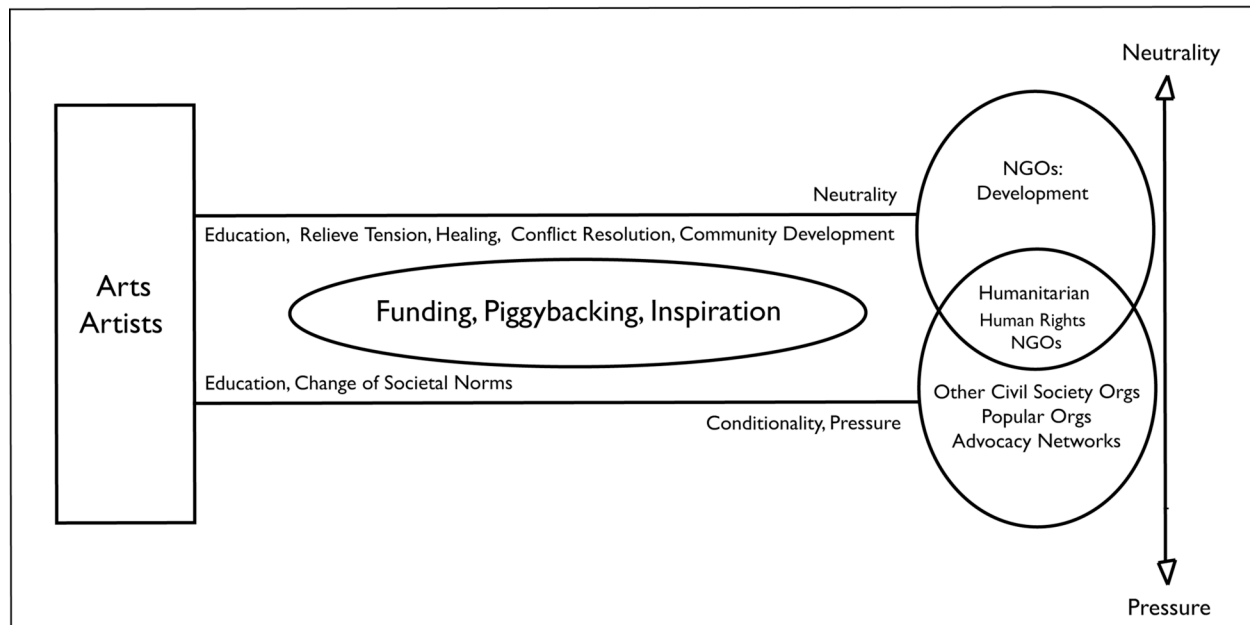
All of the 'goals' of the arts in humanitarian work from the taxonomy are articulated, in the model, and are divided to parallel the NGOs goals. For example, the arts that aim to relieve tensions might not have any political implication, rather artists just want to bring the arts into refugee camps to make children laugh. However, some artists are producing arts programming that is intended to change societal norms, similar to the actions of advocacy networks and human rights organizations. Artists from the US are working with local artists in conflicted areas to produce work that has a political orientation.

To *educate* is the only of the six goals that is listed both in the neutral path and the pressure path. Education through the arts can be used in schools for peace education. This would be a neutral orientation used to build conflict resolution and communication skills, for example. Education through the arts can also be used in protest and other public forms. In this instance, the arts are being used to educate the public, for example, on an issue with the intention to mobilize or build political leverage.

The model indicates the three further relationships that emerged from the artists' interviews: funding, piggybacking, and inspiration. These three relationships can happen simultaneously within the framework of any of the goals outlined in the Taxonomy to the Arts in the International Humanitarian System (see Figure 2). The next step to this research is to continue to develop the model of the relationships of artists and nongovernmental organizations. It will be applied to artistic trends in Latin America, particularly in Colombia in the next academic year. This model could help begin to systemize and professionalize artists in relation to international nongovernmental organizations in humanitarian work.

Conclusion

There are many reasons why this investigation has significance in academia and academic arts-related research. With this research I was interested in bringing together fields, such as the arts and humanitarian assistance. In addition, this study also explored the perception that the artists have in regard to their work within the humanitarian field. The comprehensive literature review explored key trends in the fields and provided a framework for the investigation. Also, the utilization of a comparative case study generated the opportunity to look at four artists that have worked in humanitarian areas. Trends that the artists are seeing in their work, mirror in many ways the trends that are being seen in international humanitarian work. Lastly, the outcomes of this study provided worthy patterns that could help strengthen the work of the artists in this field. They also can perhaps be useful to other artists and nongovernmental organizations as a basis to begin to fortify relationships.

The objective of this research was to be an exploratory study into the relationship of the arts in humanitarian work and nongovernmental organizations. The results of this study are not generalizable. This study provides findings that can be further explored and looked at in various academic fields.

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